

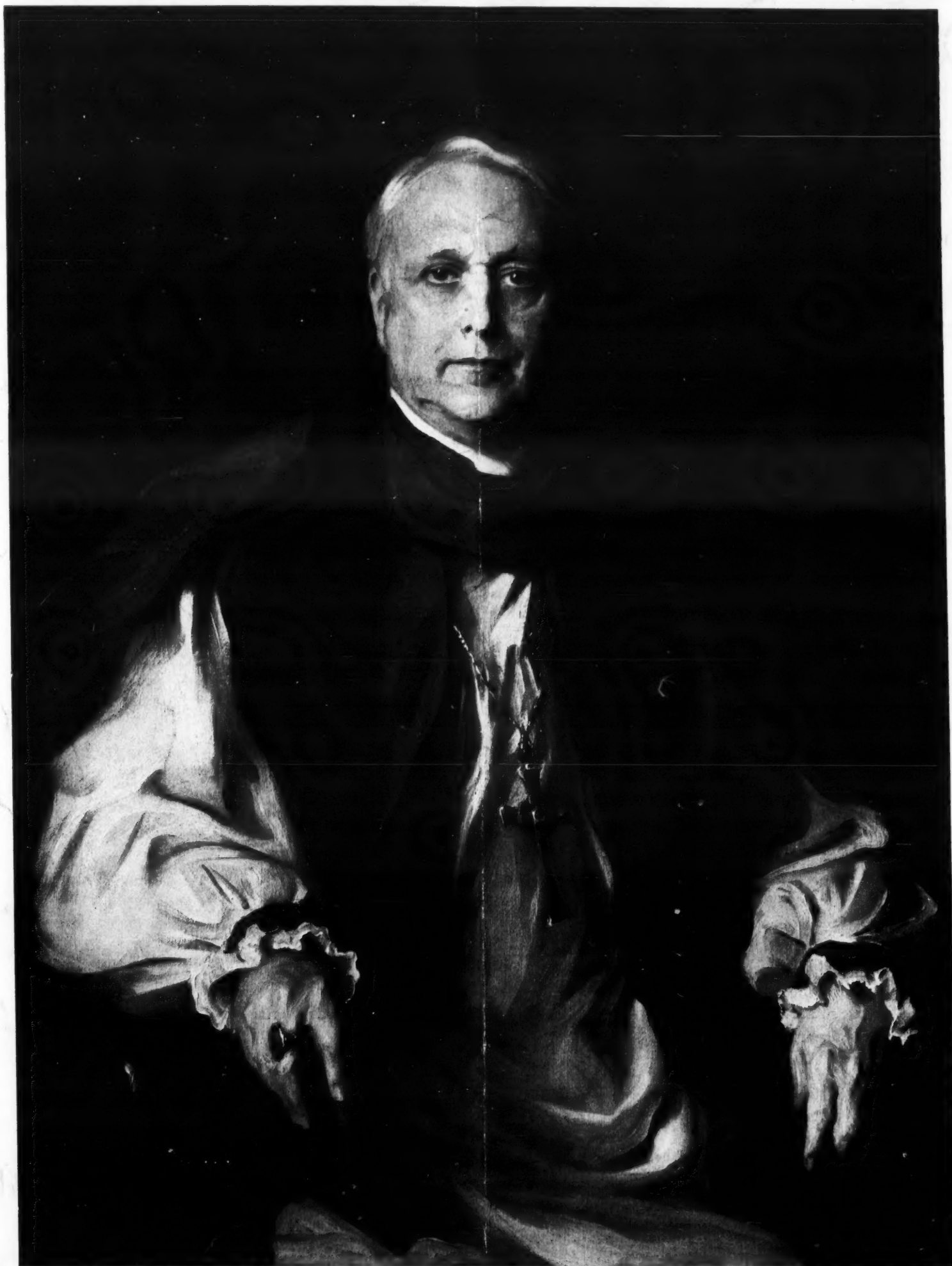
The ART NEWS

ESTABLISHED 1902

VOL. XXXII

NEW YORK, OCTOBER 21, 1933

NO. 3 WEEKLY



"THE RIGHT REVEREND PAUL MATTHEWS, D.D."

PHILIP A. DE LASZLO

This portrait of the Bishop of New Jersey is included in the artist's current exhibition at the Knoedler Galleries, New York

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OCTOBER CALENDAR

AT FIFTH AVENUE

Through October Sculpture by AMERICAN ARTISTS

AT 15 VANDERBILT AVENUE

Through the 28th Water colors by JOHN WENGER

Water colors and Drawings by MILDRED RACKLEY

Portrait Drawings in Pastel by HUGO STEVENS

Through the 30th Drawings, Water colors and Prints by GEORGE WRIGHT

October 31st to November 11th Exhibition of the Works of Prominent Illustrators

November 23rd Founders' Exhibition Drawing

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The ART NEWS

ESTABLISHED 1902

S. W. Frankel, Publisher

NEW YORK, OCTOBER 21, 1933

31st Pittsburgh International A Stirring Event

Eleven Nations Represented in Great Exhibit Which Opened Its Fine Survey of Recent Art Trends on October 19.

By MARY MORSELL

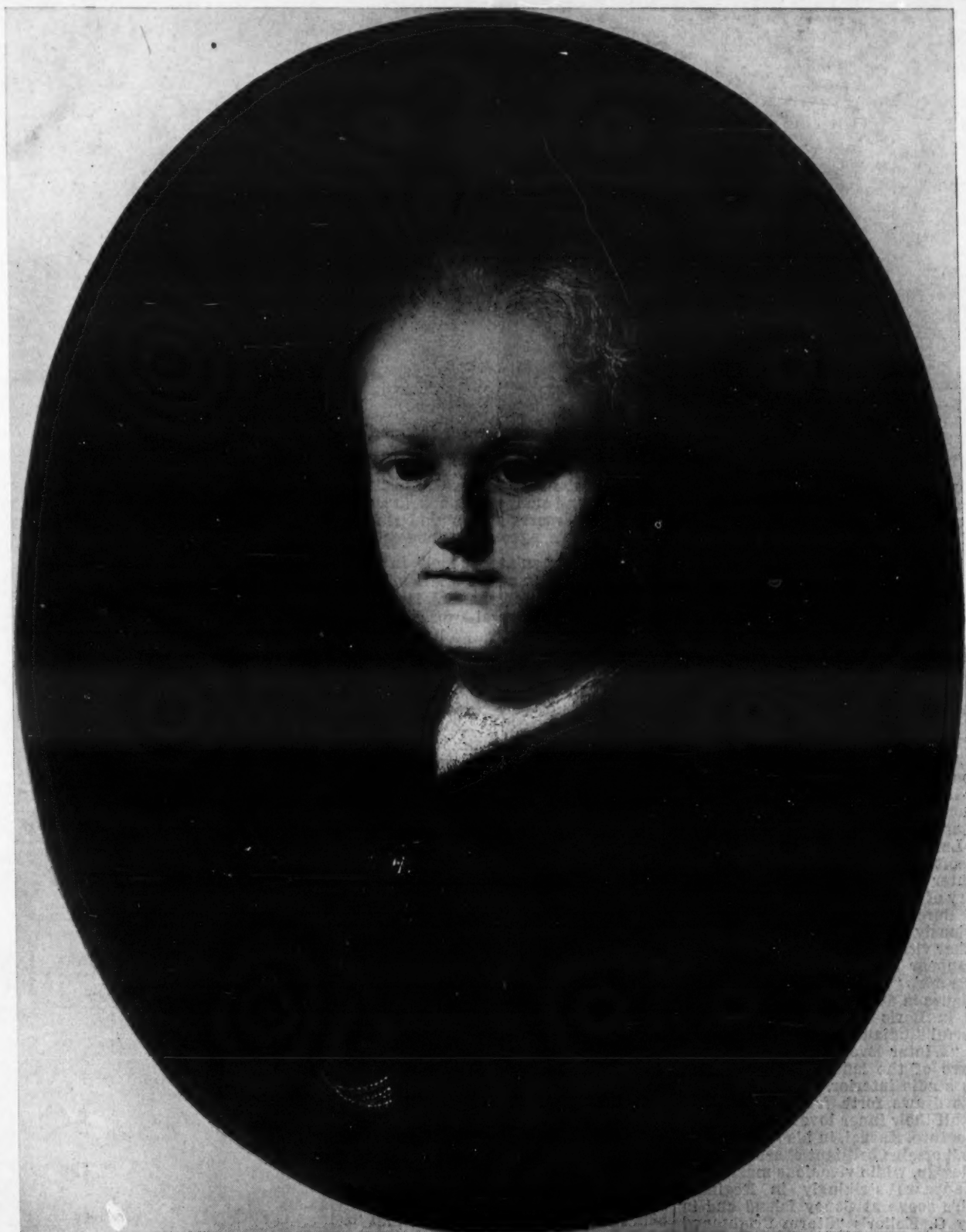
PITTSBURGH.—The return of the Carnegie International to this year's exhibition program will be widely welcomed for it represents, as does no other large show, a dispassionate presentation of contemporary tendencies in art. Save in the French section, where the Salon painters enjoy strange privileges, the show provides a stimulating survey of both the artistic virtues and shortcomings of all the eleven nations that have been included. However, the actual leadership of the School of Paris has been gallantly acknowledged by the award of the first prize to Segonzac's fine landscape, which we reproduce in this issue. Like all of the artist's work, its beauty is deeply dependent upon the organic interplay of form and color, so that it can scarcely be judged save in the original. But Segonzac's subtle and deep-toned harmonies are in the great mood of modern painting and we rejoice that America has given him official honors in addition to the many that he has already received in his native land.

Since all the prize awards and honorable mentions appear in the box on this page, critical comment upon these works will be reserved for their logical place in the various national groupings. As to the more general aspects of the International, one realizes afresh after the lapse of a year, that its very eclecticism is a healthy and enlightening influence. The Museum of Modern Art and other kindred organizations have accomplished wonderful work, but their exhibitions are rather like parties where one is always sure of meeting brilliant and sophisticated guests of the correct aesthetic nationality. The Carnegie, on the other hand, resembles a large reception with an inevitable percentage of dull people, but where healthy contact with a great variety of temperaments often opens up surprising vistas.

The American section, composed of one hundred and twenty-five paintings by as many artists, provides a very complete survey of almost every phase of our art, ranging from blind adoration of the School of Paris to pure naïveté. In the French Galleries, where the great present day leaders are forced into close proximity with the conventional output of the Salons, one rejects a great deal of the material presented as a basis of judgment and thinks instead of the brilliant galaxy of both the younger and older masters which appears before us continually in New York. The German rooms, on the other hand, constitute a brilliant resumé of the work of various uncompromising individualists who have been working out their destinies during the past ten or fifteen years under the leadership of such progressives as Pechstein and Schmidt-Rottluff. An undeniable strength and vitality has been achieved.

English painting, also, is well set

(Continued on page 4)



"LYSBETH VAN RIJN"

By REMBRANDT

Recently acquired by a prominent mid-Western collector from the Newhouse Galleries.

NEWHOUSE SELLS REMBRANDT HEAD

A portrait head of Lysbeth Van Rijn by Rembrandt, signed and dated 1633, has recently been sold to a prominent mid-Western collector by the Newhouse Galleries. The canvas is well known to art lovers in this country through its showing in the Rembrandt Loan Exhibition at the Detroit Institute of Arts in May, 1930.

This fine example of the master's work, which may be noted particularly for its deft use of chiaroscuro, has been brilliantly authenticated by many scholars, being recorded by Dr. Bode in his publication, *Rembrandt*, and likewise by Dr. Valentiner in *Rembrandt Paintings in America and Klasiker der Kunst*, as well as by Hofstede de Groot and Smith in their *Catalogue Raisonné*.

The painting has passed through many famous collections, among them being those of Charles Sedelmeyer, Sir Joseph B. Robinson, Baroness Hirsch de Gereuth, Julianne, Rochard, A. Roehn, Max Kann and Mrs. Brooks.

De Segonzac Wins The First Prize at The 31st Carnegie

PITTSBURGH. — First prize of \$1,500 at the Thirty-first Carnegie International Exhibition was awarded to de Segonzac's "St. Tropez." John Steuart Curry, American, won the second award of \$1,000 for "Tornado," and the third prize of \$500 went to another American, Henry Varnum Poor, for "March Sun." Honorable Mentions were awarded to the following: Mariano Andreu, a Spaniard, for "Harlequin"; José Gutierrez Solana, also a Spaniard, for "Procession"; Alexander J. Kostellow, American, for "After Dinner" and Stanley Spencer, an Englishman, for "Sarah Tubb and the Heavenly Visitors." The Allegheny County Garden Club Prize of \$300 went to Max Peiffer Watenphul, a German.

RARE PRINTS IN BOERNER AUCTION

LEIPZIG.—The sale catalog of old prints just published by the Leipzig house of C. G. Boerner comes as a surprise even to those whose expectations have been aroused to a high level by the long series of fine sales held by that house in the past. It comprises the treasures of three ducal collections and covers the whole sphere of old graphic art. The collection of King Frederick August II of Saxony furnished the greater number of items and especially the rare and early Dutch etchings. The other collections contributed several series of exceptionally fine woodcuts of the early XVth century amongst which are a number of very rare sheets by Baldung, Cranach, Graf Wechtlin, etc., while many very valuable engravings ranging from the early Master E S up to the etchings by Herkules Seghers are also included. Amongst the beautiful engravings there are to be noticed many outstanding pieces of brilliant quality by Schongauer, the very rare etching representing St. Jerome seated near a pollard willow by Dürer and the Hundred Guilder Print as well as the portrait of Old Haaring by Rembrandt.

The Metropolitan Stages Show of Islamic Painting

Finest Display of Miniature and Book Illumination Ever Held Includes Many of World's Treasures in This Field

By HERBERT WEISSBERGER

The Exhibition of Islamic Miniatures at the Metropolitan spans nine centuries, and covers in extent all the terrestrial domains commanded by the Prophet: from India to Persia, Egypt and Spain, and from Bukhara to Constantinople. It has, therefore, a wider scope than the show held in London in 1931, which was strictly limited in this field to Persian specimens.

We cannot praise too strongly this amazing display of superb miniatures so generously contributed by distinguished collectors all over the world. While many of these works are known from reproduction, many others are shown here for the first time anywhere, thus providing the student with much new material. A list of lenders will be appended to this article.

The Metropolitan, as sponsor, and Dr. Dimand, the creator, are to be congratulated on having achieved this extraordinary display, thorough in scope as it is brilliant in execution, and necessarily involving years of devotion to this study. The loans made by the French museums are in themselves a tribute, since a like favor was not accorded to the organizers of the London exhibition.

The exhibition is arranged in chronological order. First was the word. It was spoken. Then written. It is, therefore, a display of pages of the Koran that is first beheld by the visitor. Written in heroic Kufic lettering and later characters, these examples of calligraphy are absorbed by us as abstract design that reveals the impulse and spirit which guided the mind of these people and thus their hands.

Dr. Dimand was especially fortunate in having secured a representative selection of specimens from the treasures of A. Chester Beatty, Esq., all of which is here shown for the first time. These include Egypto-Arabic and Mesopotamian pages dating as far back as the IXth and Xth centuries, among them a sheet, the green and brown colors of which have gathered warmth with the years, and in their mellowness, force on us the association with pieces of contemporaneous weaving. These, and an example with letters of gold written on blue vellum, will engrave themselves indelibly on the mind.

Antiquarians so often lament the many monuments destroyed by individual or collective will. Here they will smilingly greet survivors from Cardinal Ximenes Cisneros' edict that ordered Moorish thought extinguished by burning of the Moorish book. A Xth-XIth century page with compact letters of extraordinary circular movement, accented at intervals in blue and gold on white, together with examples of the art of Moorish Spain of the XIVth century, will greatly attract from the aesthetic as well as the archaeological standpoint. A calligraphic masterpiece of Turkey under Selim II, one of many others that

(Continued on page 14)

International Art Trends Revealed in Pittsburgh Exhibit

(Continued from Page 3)

forth, ranging from the distinctively tailored compositions of Laura Knight and Dod Procter down to the casual little canvases of Sickert, Paul Nash and other artists who have so much more to say. The struggle to attain native expression against the strong force of French influence is felt keenly in the Spanish galleries, where Solana and Zubiaurre resolutely draw their inspiration from their own soil while other charming but derivative colorists and designers submit to Gallic fashions. With Chirico missing from the Italian rooms, the well-mannered modernism of the various artists represented seems lacking in savor. Classical influences and discreet color reign supreme, untempered by any really pungent accents.

Scandinavia and Belgium, each with a few interesting painters, are done full justice, while the Dutch group is also well selected. The galleries of Polish work reveal that the artists of this nation have yet to find a personal, rather than a purely decorative or anecdotal expression.

Two large and two small galleries are devoted to American art, which has this year captured two of the leading prizes and one of the honorable mentions. In this brilliant roster of carefully selected works, there are but few omissions of moment and the balance between the conservative and the modern school is well maintained. First surveyed on a bright autumn morning, when the mind and the eye respond freshly and optimistically to that earnestness of purpose and high degree of technical accomplishment characteristic of so many of our painters. American art seems to be in quite a happy state. But the following day, after several rounds of the galleries, one's enthusiasm is tempered by certain inner yearnings that are hard to dismiss. Already satisfied by so much that is good and courageous and adventurous, one begins to seek paintings that either have some deep and simple message or speak with an inevitable intensity of feeling. There are few such paintings in the Carnegie International. But perhaps we are asking too much. Our criticism is merely uttered because the display clearly demonstrates that American art has now reached a stage in its development where search for the deeper values is the next step forward. And with so many highly talented painters in our midst, visions of still greater potentialities are not empty dreams.

In awarding the second prize to John Steuart Curry's "Tornado" the Jury of Award appears to have been motivated by a praiseworthy desire to encourage interpretations of our own scene. Unfortunately, however, we found more of turbulence than of inner significance in Mr. Curry's dramatic rendering of a Kansas family fleeing to shelter. There is more of the essence of America in Burchfield's sinister "Creek Bank," in John Kane's naive tribute to industrialism, in which the busy tug boats and factories are painted as lovingly as the green hills that soften them, or in Grant Wood's brilliantly satiric "Daughters of the Revolution."

Concerning Henry Varnum Poor's "By the Window," we are glad to make happier reports. Large and quiet in its design and exquisitely modulated in color, it brings fresh recognition to an artist who has long been an amazing creator in the field of ceramics. There are many things to delight one in this painting, not the least of them being the beautiful still life in the foreground and the subtle modelling of the three heads against the background of bare trees. Pittsburghers will undoubtedly be especially pleased by the honorable mention which went to a fellow citizen, Alexander Kostellow, for his "After Dinner." This painting is so well composed and so sensitive in draughtsmanship that it is hard to find fault with it. Somehow, however, the inherent emotion of the scene has escaped the artist.

Among the non-prize-winning canvases, Arnold Friedman's "Snow Scene" met a severe test after a long and arduous day. It was nine-thirty on Saturday night and the guard outside the gallery had been aroused from his peaceful reading of the Bible to unlock the door on one of the smaller galleries which had somehow been missed on our previous rounds. We had seen some three hundred paintings and both our eyes and our feet were tired, so tired that canvas after canvas failed to arouse any response whatever. Sud-



"ST. TROPEZ"

By DE SEGONZAC

Winner of the first prize in the Thirty-first Carnegie International Exhibition of Pittsburgh.

denly we stood before a little scene in which the tiers of the snowy hills were delicately outlined in olive green and a solitary figure winged its way down the frozen river under the sunset sky. All at once the tiredness left us; it seemed as if a great window had been opened and the cool night air were rushing in. Canvases that come as such a benediction to a jaded critic certainly deserve some honor.

It would be impossible within the limitations of the present article to make more than a passing survey of the paintings which for one reason or another achieved special distinction in the American group. Among the landscapes, we especially liked the miniature-like clarity of Arnold Wiltz's "Ashokan Dam"; the feeling for the warmth and moisture of the soil in Sidney Laufman's "The Ploughed Field"; the soft bloom of Georgina Klitgaard's "Winter Wheat"; the dark and somber poetry of Henry Mattson's "The Gorge" and Burchfield's "The Creek Bank," previously mentioned.

Other vital trends in American painting appear in such works as Alexander Brook's "The Tragic Muse," a moving figure in dull red set against a gray sky; in Boris Deutsch's somber but powerful "Indian Girl"; in Morris Kantor's "Winter Evening" dominated by the arc of the lamplight and in McFee's studio interior, where the brush stroke draws forth from familiar objects all their inner loveliness of color and texture. Karfiol, in his "Girl in Red Pants," attains brilliant charm of color and design, while vivacious mastery of line appears strikingly in Reginald Marsh's scene at Coney Island and in Henry G. Keller's "Storm Frightened Animals Under the Big Horse Tent."

The still lifes in the exhibition range from Lucioni's miraculously textured tombstone to the late departed Arts to the enigmatic suggestions of Georgia O'Keeffe's "Horse's Skull and Pink Rose," which aroused some consternation in New York art circles last winter. Kunyoshi, a law unto himself, contributes the delightful "Japanese Toy Tiger and Odd Objects," while Max Weber, though speaking with a French accent, acquits himself superbly in a finely orchestrated composition.

There are very few nudes in the exhibition and among the finest is a small Baylinson, reserved in style but full of exquisite passages of line and color.

The "immaculate school" in American painting, in which Charles Sheeler was one of the forerunners, is also represented by several works. Conrad Kramer's "A Doorway" has inner reserves of beauty and distinction in its simple design and cool puritanical colors. Sheeler's "Newhaven," although less fine than some of his earlier work, is also interesting. Niles Spencer's "Near Avenue A," which seems extremely thin at close range, gains a curious depth when seen at a distance. Stefan Hirsch, who for many years also adhered to a meticulous, small scale technique, has finally emerged in a large and brilliantly executed painting of a matador, which is very handsome in design and draughtsmanship, but quite lacking in emotion.

Many of the so-called American modernists could, however, learn valuable lessons from studying the little Gari Melchers which hangs in a corner of one of the galleries with a memorial palm below it indicating his death last year. There is a sincerity of emotion and a beauty of craftsmanship in this painting which makes such works as Rockwell Kent's Greenland scene appear bombastic; George Luks' show piece crude in color and Edward Bruce's landscape thin and anemic.

Turning into the two galleries devoted to French art, one finds an atmosphere that is curiously reminiscent of the strange contrasts in France, itself. In Paris one duly realizes that behind the Rue de Rivoli there are miles and miles of suburbs, where the bourgeois traditions are minutely observed. The many works of the Salon painters seem to represent these suburbs, which stretch away from the brilliant intellectuality and experiment of the great school of modern French painting as it is known throughout the world today.

However, when one recovers from the first shock of seeing Picasso's austere Greek lady consorting with Domergue's suggestively draped Diana,

is another characteristic example by the master, "The Bridge at Joinville," almost equally fine. Picasso's "The Greek," which we illustrate in this issue, is familiar to New York art lovers, as is also the most important of the three Derains, "The Young Girl With a Hat" from the Paul Guillaume collection.

The two Matisse's, though of characteristic brilliance, are unfortunately not representative of the artist's most important recent work. The "Dancer with Tambourine" lacks the brilliant audacities of line and color which astound us by their ultimate rightness in the great "Odalisques" of his later period. In the little "Pianist With Still Life," however, one again feels with what mastery Matisse uses color and line to serve the ultimate subtleties of his expression. Of the lesser masters, Utrillo is seen in a large painting of "Notre Dame," almost overpoweringly architectural, but charming in the smaller details. With the memory of the marvelous Bonnards now on view at the Museum of Modern Art fresh in one's memory, the two small color tapestries by this master in the Carnegie show are not very exciting. In addition, there is a Vlaminck with flame-touched roofs and dramatic sky; a gay decoration by Dufresne; an amusing beach scene in modified cubism by L'hote and an "Interior" by Vuillard, in which his special intimacy is sacrificed to handsome color.

An amusing Fourteenth of July decoration by Paul Charlemagne, and an original and somber concept of "Adam and Eve," by Edouard Goerg, are also included in the French galleries, which, however, lack any representation of Braque, Leger, Bérard, de la Fresnaye, Pierre Roy, Gromaire, Jean Hugo, Roland Oudot and Fautrier. A few of these artists, we realize, have been shown at previous Internationals, and hence may have been left out on the

(Continued on page 11)

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EXHIBITIONS IN NEW YORK

RICHARD OWEN FRENCH DRAWINGS OF THE XVIIIth AND XIXth CENTURIES

Brummer Galleries

All those who love drawings will enjoy Mr. Richard Owen's French group of the XVIIIth and XIXth centuries now on view at Brummer's. For in fine drawings such as those on exhibition we approach nearest to the real artist. Take, for instance, the one Delacroix in the show. Here, we come upon the master in the very moment of a giant conception, developed on paper with a few swift, vivid strokes of pencil, heightened only here and there with a sepia colored wash, which, nevertheless, enormously enforces the vigor of the presentation: a horse with rider hurling into the air, as if impelled by an unseen force. I noted especially the back of a man sketched in with two lines in the upper left hand corner of the page—than which there can be no greater economy. The whole drawing is full of details like this, worthy of study if one would know how the artist conceived and developed his ideas.

The Daumiers, too, are very fine, with the accent on the one marked number one in the catalog, the very epitome of the laughter induced by wine. Note the butcher in the center, mouth wide open, laughing at he knows not what, holding a glass of wine in his hand; his colleague, laughing because he is laughing; the third man with mouth strained into a ghastly smile, while yet another helplessly engulfs his mirth in a swallow. Who could forget the back of the man in "L'Avocat Consolateur," which will be reproduced on our cover next week, bowed by a weight of sorrow too heavy for his knees to carry?

In many respects it is a far cry from Delacroix and Daumier to Isabey, yet one cannot help enjoying in its own way the marvelous use of black and white in the seated prelate, whose sleeping face is rendered by a few light touches of wash with some of the economy of means so brilliantly employed by the Chinese. In the same room are a group of Constantin Guys, among them being an interesting pastel purchased on the opening day by the Cleveland Museum. The Delacroix, too, it should be said to the praise of this institution, was also acquired at the same time, when it undoubtedly enjoyed the priority natural to accord to such an outstanding piece.



"LE MARCHE DE MUSIQUE"

By CLAUDE HOIN

Included in the Richard Owen collection of French drawings of the XVIIIth and XIXth centuries at the Brummer Galleries.

From a mere personal preference I chose to pass by the remainder of the XIXth century, represented by such men as Gavarni, Beaumont, Henri Somm, Steinlen, Barye and single works of Millet and Troyon, in favor of some fine examples from the preceding

century. Here, again, it is in the drawings, rather than the salon pieces, that we get the essence of the period. A view of the Petit Trianon in color by Chatterlet, for instance, recalls immediately the whole spirit of the XVIIIth century, as though it were some scene

taken and set down in the very midst of its enactment, and staged against a background infinitely redolent of the peculiar light and color of Versailles.

Two drawings by Boucher stand out among a number of this artist's works. Both, strangely enough, upon enquiry of Mr. Owen, proved to be obtained by him from the Hermitage, and still retain their original matting. One of these, number 67, has the initial G pressed in the border, standing, so Mr. Owen tells me, for Gomy, one of three famous mounters of the period. The other, number 65, has a great deal of the movement that characterizes Tiepolo, the lines being exquisitely drawn, and alive with exciting rhythms, heightened by a sepia wash of subtle gradation of tone. Three beautiful drawings by Tiepolo himself also attract attention, as do a small series by Watteau and three pages by Fragonard. Among a large showing of Hubert Robert I remarked especially the fine nervous use of crayon or pencil, and the way in which a figure like that of

the boy with the fishing-rod under the huge archway is perfectly rendered with a few touches of wash, and the rushes in the same drawing stroked in with an easy movement of the brush.

To anyone more familiar with the sickly sweetness of much of Greuze's paintings in oils, two drawings shown here come as an agreeable surprise. One is particularly fine: the figure of a woman, garbed it is true in the conventional Greek, but outlined with a strong free brushstroke evoking simple forms and unbroken rhythms. For the rest, Pernet has contributed architectural accents to the show, and Moreau a number of characteristic drawings, with the emphasis, so far as visitors were concerned, on a large landscape in the center of one wall, number 89 in the catalog. Two landscapes, one by Louis and the other by Henri van Balenbergh, a couple of delicate Guardi's and single works by Hilair, Huet, Marechal and Pater, and a Claude Hoin which we illustrate, complete the exhibition.

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PHILIP A de LASZLO

Knoedler Galleries

Mr. de Laszlo is to be congratulated on his sustained popularity as a portraitist, so ably demonstrated by the number of canvases executed since his exhibition held only a year and a half ago in these galleries. Such a display of work, standing for years like those just past, is a real tribute to his powers. Indeed, one remembers that on his last visit to these shores, the artist was so overwhelmed by orders that he was quite unable to satisfy all the demands made on him.

Mr. de Laszlo has had as sitters royalty and many distinguished in society, both here and abroad, among these at one time being the Kaiser Wilhelm himself, whose portrait, if we are to believe Rosa Lewis as reported in a recent number of the *New Yorker*, suffered a peculiar fate during the years of the war in England.

In the present exhibition we have outstanding portrayals of such well known people as Diane, the charming daughter of Sir Austen Chamberlain, the Honorable Andrew W. Mellon and an early rendering of Theodore Roosevelt, which was executed in 1910 and is lent to the show by Mrs. Robert Bacon. Charming young ladies whom he has recently portrayed with conspicuous success in his special field number Mrs. Richard Harte, Miss Minghetti, Mrs. W. R. Betts, Jr., and Mrs. Alfred H. Geary.

In portraying more mature sitters, Mr. de Laszlo sacrifices nothing of expression to presentation, as evidenced by such renderings as Her Royal High-

ness Princess Alice, Countess of Athlone, Mrs. William Townsend White and Mrs. William Lowe Rice. In the male group, that of the Right Reverend Paul Matthews, D.D., which we reproduce on our cover, is particularly striking.

GJURO STOJANA

Julien Levy Gallery

Mr. Julien Levy is giving a first exhibition to paintings, drawings and sculpture by Gjuro Stojana, one who, born of Slav and Latin parents in Africa, has spent the greater part of his life from the age of twelve in California. That is, save the time spent in the Orient in the course of his career as a sailor. His work comes sponsored by Diego Rivera and Walter Pach, as well as Dr. Harshe, who gave him a showing at the Chicago Art Institute, subsequent to a circuit exhibition to museums in the West. With this digest of Mr. Levy's excellently succinct introduction, we may well proceed to the impression made by the display.

The colors employed in the larger panels which greet the visitor on entering do not invite a favorable reception. Sickly pinks and raw reds unfortunately have but one connotation, and that not a good one. Moving to the back room, however, a certain power of drawing is immediately striking, evidenced, for instance, in a large composition entitled "The Wrestlers." True, it would seem to be a straight swipe from de Chirico's "Philosopher," the only difference being that the legs, instead of withering away through lack of use, have necessarily, as befits the nature of the subject, been made to

sprout virile members to replace our useless toes. Of course there is one other little thing that also differentiates it from de Chirico, and that is its emptiness of a sufficient idea behind it.

Judging from a drawing, presumably of a Balinese, done at Den Pesar in 1921, Mr. Stojana took along with him on his travels a book of reproductions of Chinese paintings. The result is quite an amazing demonstration of the broken brush technique, reminding one strongly in the drawing of the nether garments of a certain masterpiece of the Sung period. In this association, unfortunately, the suggested modelling in the torso is rather offending.

In the smaller works shown in this room the color schemes are of a much higher order, one of vermillion over cerise ground accented with mustard and the whole thrown up by a brown with mustard base. The organization is here more successful than in the larger examples. One wonders what is the effect of his enormous mural in the Bullock-Wilshire building in Hollywood when seen in full color, but to judge from a distant view of it in a photograph it suffers, as do many other modern works of this kind, from small scale design put to giant use.

JOHN WENGER, GEORGE WRIGHT, MILDRED RACKLEY AND HUGO STEVENS

Grand Central Galleries

When four artists assemble in the same gallery and produce more than a few specimens of their work and when this work is all attractive, the re-

viewer sadly regrets the lack of enough adjectives. Each has produced an art dissimilar from the other, so it becomes necessary to consider them separately. John Wenger is the first and is showing no less than twenty-four water colors and tempera. A very joyous, bright, "excursion day" atmosphere pervades his painting. This is due to the brilliancy of his color, which is at times a bit too forced for the subject. However, the combination of using color both for pure design and in a rigid striving for realism is an interesting feat. "The Maid of the Mist" and "Musicians" are two radiant examples of Wenger as an individual.

George Wright, the former president of the Illustrators' Society, also shows some good work. What is most appealing is his versatility, not only in subject matter but in the use of four media. In etching, he professes to sacrifice craftsmanship to expression. However, this does not seem to hold true in many cases, especially in "Evening," so felicitous that it is repeated in drawing. The pastels, all of hunting scenes, are decorative and successfully transmit the swiftness and zest of the chase. There is a delicate miniature quality about the water colors, especially in the scenes painted in New Orleans and Florence. That Mr. Wright has travelled extensively is very evident from the wide range of his material.

Mildred Rackley is very much happier in black and white than in color. In the former, the portraits are as glowing and animated as our finer photography. A water color, unnameable because of the lack of catalog, of four girls walking is very cleverly arranged. Just as one is about to criticize it for its over-use of balance, one face is per- versely cocked over the shoulder break-

ing the symmetry—a very charming effect.

Hugo Stevens, perhaps the youngest, and last but not least in the group, is showing for the first time some pastels, mostly of Detroit society people. As a rule, he admits to have been fortunate in attaining likenesses but modestly refrains from claiming anything else. We can add that his pastels are delightful in their exuberance and spirit. The portraits of Misses Janet and Diana Roosevelt, Miss Margolo Gillmore, Virginia Keppel and the adorably Bacchanalian baby, Miss Charlotte Wiley, are especially attractive.

DRYPOINTS BY BETTY DYSON

Ferargil Galleries

To those who witnessed the recital of Shen-Kar and his company of dancers and musicians the previous season, these etchings will offer a repetition of the delight experienced at that time. They are executed with the clearness of line which Shan-Kar always employs in his agile movements. The daintiness and expressive grace of hand and foot motions are well caught in an equally graceful mood. This is especially true in "Holl," a very good impression of Simke, the petite French woman who plays the feminine lead in these ancient Hindu dances. Nobody except one with a decided love for dancing could have produced work of this sort; and Miss Dyson, as explained in the catalogue, is still under the fascination of the dance.

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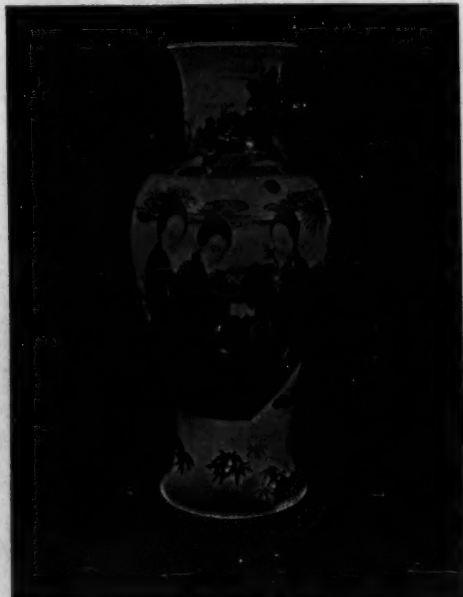
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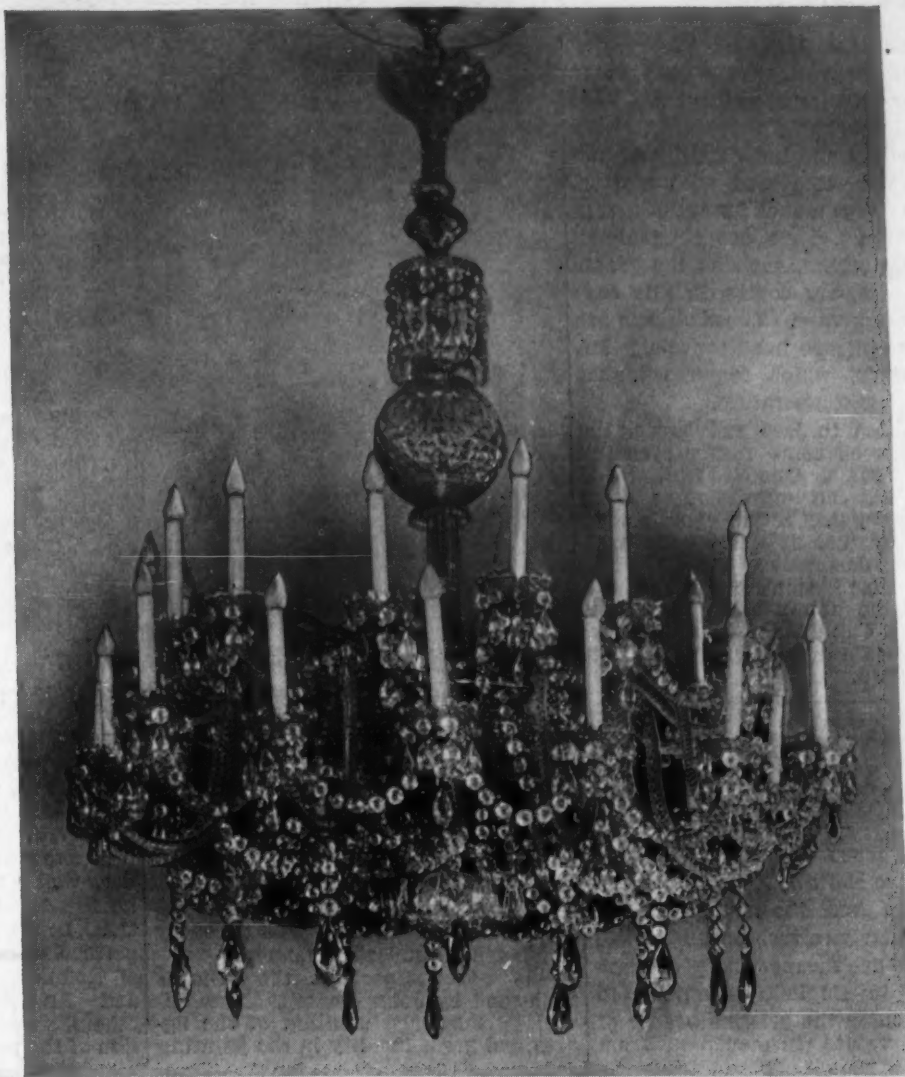
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GEORGIAN SILVER

The silver includes a notable Georgian group from which we select an important set of Georgian silver armorial salvers for the special attention of collectors in this field; singly they are notable and this set of five is very unusual. Three sets of George III silver dessert plates, a dozen soup plates, and another dozen lobed plates also deserve notice, together with a fine George III Chinese Chippendale pierced silver epergne.

RUGS · TAPESTRIES HANGINGS AND ORNAMENTS

Georgian cut crystal candelabra, paintings, engravings, French mantel clocks, and Chinese porcelains are among the many decorative objects in the collection. Oriental rugs and tapestries are also included, together with handsome hangings and window drapes of fine brocade and damask.

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MAUDE MASON AND HER PUPILS

Little Gallery

The fact that Miss Mason is opening a school for pottery and will teach there herself is most gratifying. What is most remarkable about her pottery is the beauty and individuality of patterns, which, combined with glazing, lovely in color, makes for art of a very high degree. Some are original designs, and others, such as the grape-colored vase, are copies, in this case from a Greek vase. These objects are fired at an intense heat, especially Mr. Soini's work, which requires higher than average temperature.

In addition to jars and bowls, the class produced some rather stunning stylized animals. One bird is so glazed that it gives the impression of being worked in metal. Another figure proves conclusively that at times even a giraffe can be decorative.

Among Miss Mason's pupils are Mrs. Taggart, who shows some open patterns; Mrs. Vanderhoof, Mrs. Bradley, who designed a table, Mrs. Richardson and Mrs. Ford.

DECORATIVE PAINTINGS

Newhouse Galleries

The Newhouse Galleries have hung an attractive show of XVIIIth century paintings to greet the new season. It was particularly refreshing, in marked contrast to one's experiences of similar works in English collections, to be able to enjoy the pristine beauty of color and values in canvases from



"DIANA AND HER NYMPHS BATHING"

Included in a collection of paintings belonging to the late James F. Sutton and other consignors, to be sold at the American-Anderson Galleries on October 26.

By MONTICELLI

which the accumulated varnish has been entirely cleaned away. This was particularly striking in the case of the Morland, entitled "Yarmouth Port," and a fine example of this artist's highly personal expression. It was noticeable too in the Wilson landscape, depicting a beautiful bit of Welsh scenery in his usual inimitable manner.

One notes especially the "Glover Children" by John Russell, characterized by masterly handling of the figures and great lucidity in the painting

of the landscape and trees. A landscape by La Cave is full of great charm, the whole scene being bathed in a wonderful glow of golden light.

A noteworthy portrait by John Hopper, well known in all the literature on the artists, is added to the collection, being recently returned from a surface cleaning, while fine examples of Romney, Gilbert Stuart, Zuccarelli and Angelica Kaufmann, among others, constitute a varied representation of the period.

LE CORBUSIER

John Becker Gallery

Mr. Le Corbusier has been up to now undoubtedly better known in this country for his achievements in architecture than as a painter, though in the latter field he is credited with being the founder of Purism. He has exhibited, moreover, as Mr. Hitchcock, Jr.,

so admirably points out in the catalog, in 1921 at Duret's, two years later at Leonce Rosenberg's and again in Vienna in 1925, since when he has painted for himself alone. The results of this period of gestation may now be seen in a well arranged show at the above galleries.

In the, at best, cursory view which limited time permits the critic, it would seem that in his watercolors, certainly, Mr. Le Corbusier has many of the qualities which one would expect from one of the most creative of our contemporary architects. The abstract compositions, for instance, show good design, fine color and a personal character not too often found in recent painting. Any one of these pictures would find a home in a modern setting; nor would it be necessarily limited to a merely decorative function, though how far it might be found to measure up to standards which we set for pure art is not possible to say on brief acquaintance.

I personally do not find Mr. Le Corbusier's searching for form too well realized in some of the figure drawings, which have somehow the flavor of experiment. The latter quality is also uppermost in the larger oils, in which the "return to the object" referred to in the catalogue as characteristic of the Purist movement does not seem any too happy in one of the large canvases on exhibition, which seems to have rather more relation to the proper equipment of the bathroom than to purely aesthetic needs. These large compositions also conspicuously lacked the organization that one would tend to look for from so able a draughtsman and architect.

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The D. Ca recently opened at the Maison Center. In his are showing a national watercolor French masterpiece should not be by Daumier rain, De Seg Matisse and utation are too, are repr ity.

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SCULPTURE BY RICHMOND BARTHE

D. Caz-Delbo Galleries

The D. Caz-Delbo Galleries has just recently opened its new headquarters at the Maison Française in Rockefeller Center. In honor of this occasion, they are showing a splendid group of original water colors and drawings by French masters. Such a rare gathering should not be overlooked as works by Daumier, Delacroix, Despiou, Fournier, De Segonzac, Laurencin, Maillol, Matisse and many others of equal reputation are included. The drawings, too, are representative and of high quality.

At the same time, Richmond Barthe, a few of whose pieces have been purchased by the Whitney Museum, is exhibiting his sculpture. There is great variety in the assortment of subject despite the showing of only twelve models. "Praying Woman" is done in very simple lines sweeping upward. It is an interesting figure full of devotional expression. "The Head of a Girl," incidentally of a very delightful young dancer, shows little gradation in modelling. The classic touch is also prominent in "Male Figure," which combines the strength of a powerful body with the poised consciousness of beauty. Out of Debussy's sun-lit music came the "Mask of a Faun," a very whimsical and imaginative piece. The portraits of Harold Kreutzberg and Rose McClelland both show a broad, even surface in the relief, though not quite so noticeable as in the "African Man and Woman."

ARTISTS UNDER THIRTY-FIVE

Macbeth Galleries

The title, "A Group of Artists Under Thirty-five," seems to have a slightly apologetic note about it—as if to excuse the exhibitors for lack of the mysterious acquisitions of added years. In this case, there is no need for apology as we can see nothing juvenile or "green" about these paintings. On the contrary, most of them show an exceptionally high development, both technically and otherwise. After all, a few names are already in the limelight. Soyer, whom we reviewed last week at Milch, seems to offer great competition among the galleries. Each wishes to claim the honor of presenting him and he is thus becoming recognized from the Whitney Museum up to Fifty-seventh street. His "Girl in Orange Sweater" and "Mina" both embody his vigorous and highly personal brush work.

Edmund Archer, too, is a veteran despite being "under 35." His negro heads of a "Young Boy" and "Duster" make effective studies against the very white background. Ann Brockman shows three canvases, including "Girl at Window," an informal rendering in which she manipulates her paint more easily than in "Riverdale." That Kunze can draw water is no longer a secret. His "Water's Edge" ripples and flows in a most exhilarating rhythm. In contrast, Sanford Ross and Pleissner offer a more pictorial art. The street scene of the former is almost more real than reality and "The Mill in Nova Scotia" of the latter misses the modern method of detailed omission. The remaining are pictures of only slight inferiority.

EUGENE LUDINS

Contemporary Arts

The work of Ludins possesses a great charm, a quality to which many modern painters are completely oblivious. It is a charm completely unconscious which lies in the print-like quality of his paintings. His colors do not seem to be applied with a brush so much as engraved.

There is not a painting here which does not partake of a child-like naïveté. In "Misunderstanding" the treatment is almost as odd as the title. In "Red Barns" there is a little hobby horse set almost in the central foreground of the picture. One cannot censure the lack of craftsmanship in the horse because of the utterly homely and lovable quality of the work. In "Spring Thaw" the figures resemble dolls and the "Boats" could not possibly sail in anything deeper than the pond in Central Park. The portrait of Ludins, himself, is included in this same classification.

Ludins' palette is exceptionally dark and is the same for a variety of subjects. Most of his work was done in Woodstock but he has recently discovered the little town of Roundout, as shown in the "Fire." It is a town which is suitable to his individualistic style of painting. A very jovial man is Mr. Ludins despite the solemnity of his color assortment.

ANTON BRUEHL AND HOMER ELLERTSON

Delphic Studios

For those of us who, despite the remarkable feats of the modern camera, still disclaim photography as an art, let the photographs of Anton Bruehl be ample refutation. They are not the mere results of a mechanical or physical device, but are, instead, the recordings of one who employs an artistic formula. Here are landscapes which are more than pictures, faces which are more than externalized portraits. Both views of Mexican life are rendered with a terrific truth, not the truth of detail so much as an inner penetration of the subject. Nor are aesthetic values overlooked. Each photograph is a study in careful arrangement and lighting effects.

A newer exhibition is that of Homer E. Ellertson who has done some very brilliant Southern sketches. Being more or less caricatures, they are gross exaggerations, but it is hyperbole which is altogether fresh and delightful. Thus the story, without the aid of the catalog, is evident upon first glance. The artist has alternated moments of high comedy with those of complete tenderness, as evidenced by "Monday's Sermon" and "Solitude," but whether satirical or serious, they are always generalizations of Southern types and never individual studies. The "Aged Creole," the "Blue Ridge Fiddler," the "Mountain Men" and many others, who comprise society below the Mason-Dixon line, serve as sitters to Mr. Ellertson. However, it is the simple piety and quiet devotion of the New Orleans negro which is the most arresting theme.

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ART AND THE WEATHER

One was reminded in Europe this year of Wilde's dicta on the influence art exerts on weather, and the consequent effect which, he maintained, Whistler and the early English Impressionists had on London in enveloping the city in perpetual fog. At the same time of writing he was anticipating a change for the better from the rising French school.

Surely Wilde's most extravagant wishes were realized this summer! No one can deny the benefit wrought in the English climate by the renewed interest in early nature watercolor and the sudden flowering of appreciation for the modern French—the latter undoubtedly to be attributed to the Burlington House spring show. Cloud effects that rivaled Constable were the rage in England, while everywhere in Europe studies of sunlight at all hours of the day were almost overdone. Moreover, Nature, with the exaggeration that characterizes her every whim, deluged the countryside with an abundance of insect life that is so much better appreciated in Chinese painting. Altogether the experience of this summer has endorsed the infinite superiority of art combined with the violet-ray lamp against the best efforts of untrammelled Nature.

In Scotland, however, art, even this summer, met with a powerful protagonist in the ancient powers that govern weather in these regions. It was, of course, to be expected that the Scotch would put business interests before a new fad of art. They probably realized that tourists would be discouraged were the quantity of the "mist" as well as the whiskey not to be depended upon. Another phenomenon to be observed up North this past summer was the extraordinary prevalence of beautiful sunsets, so clearly testifying to the loyal adherence of the Scotch to old friends like Turner, while the English sell themselves to the French (sic!).

Of course, if this phase of the power of art continues to be so amazingly manifested, governments will be forced



"THE FIVE-COLORED PARAKEET"

A masterpiece of Chinese painting recently acquired by the Museum of Fine Arts, Boston.

By HUI TSUNG

to intervene, in this as in other spheres of production. For the benefit of farmers, for instance, artists will have to be subsidized to paint pictures in which the heavens open their sluice-gates as of old, while the interests of the horticulturists might best be served by reviving a fashion for that charming genre in which a garden of flowers may be easily estimated for head-tax, were the frantic legislators of our day driven to resort to such a source of revenue.

The influence of art will be found, moreover, to be even more insidious than this. Reflection will reveal, for instance, that one cannot look today at an orchard of apples or a field of swirling corn without thinking of *fécondité*. Before the time of Van Gogh all that would have come to mind under similar provocation would be the season's preserves and a "harvest home."

Now governments can possibly regulate art in the interests of effecting a reduction in wheat output, but they have been notoriously unsuccessful when trying to control the working of the mind. The only factor that may come to the aid of this difficult situation is that, despite so much publicizing by the elements of the power of art, there yet remains a large number of people unaware of its force. And until we produce a higher average of quality in this commodity, perhaps it is just as well.

Obituary

W. H. MERSEREAU

William Howard Mersereau, architect, known for his restoration of early American buildings, died on October 14, at his home in Oakwood Heights, Staten Island.

Fraunces Tavern, in Pearl Street, New York, was restored by Mr. Mersereau after his appointment in 1907 by the Sons of the Revolution, of which he was a member. Other early American buildings which Mr. Mersereau restored were Sunnyside, the home of Washington Irving at Tarrytown, and Westover, on the James River, Va., home of William Byrd, last president of the pre-Revolutionary King's Council.

Springfield Buys
Three Canvases by
American Artists

SPRINGFIELD. — The purchase of three paintings by contemporary American artists was announced on October 17 by Josiah P. Marvel, Director of the Springfield, Massachusetts, Museum of Fine Arts. The pictures have been purchased from the group of American paintings being shown as part of the opening exhibition of the new museum. In each case the purchased works are recent ones never exhibited before. They are "Japanese Wrestler" by Henry Lee McFee, "Church Supper" by Paul Sample, and "Earth and Sky" by H. E. Schnakenberg.

RECENT ART
BOOKSEARLY AMERICAN CHILDREN'S
BOOKS

By A. S. W. Rosenbach
Publisher, The Southworth
Press, Portland, Me.
Price, \$25; De Luxe Edition, \$120

If Dr. Rosenbach is the king among all booksellers, he is also in possession, through years of ardent collection, of one of the most distinguished small libraries in America. In this unique accumulation, the early American children's books play a relatively small role. Their intrinsic importance, however, cannot be too greatly emphasized. In Doctor Rosenbach's own words, "This catalogue is in no sense a bibliography. It contains descriptions of the books in my own collection." In addition to being handsomely bound, the volume is attractively printed and extremely scholarly in its abundance of notes concerning both authors and publishers. At this point, it is interesting to note that the collection can be seen in The Free Library of Philadelphia, where it has been on exhibition for some time past.

This vast assemblage of children's books was inherited from the uncle of

Dr. Rosenbach, Moses Polock, who formed his nucleus from McCarty and Davis, a firm of Philadelphia publishers. The latter book dealers purchased the collection from Johnson & Warner. In 1900, the eminent bookseller was presented with the collection which he has since amplified; but, as Doctor Rosenbach charmingly expresses it, "Children have always taken a strange delight in the flavor of printer's ink, have nibbled at the pages and sampled the bindings of the books provided for them so that the wonder is that any specimens are in existence today." Thus a collection of this type could not possibly approach completion.

"Children's books," he explains, "have not only a scholarly and biographical interest, but they also reflect the minds of the generation that produced them." In the late XVIIIth century, "the control of the intellectual activity of the colonies was in the hands of the puritanical clergy." We accordingly see books of strong religious fervor, such as *Hell of Eternal Fire*, which may well have been destructive to the sensitivity of any child. It follows that spiritual guides in the vein of John Cotton's *Spiritual Milk for Boston Babes* and morbid accounts of the dying speeches of children who died pious deaths were popular. In 1763 a children's Bible, now extinct, was published, followed by abridgments in "Thumb Bible" size, generally in metrical version. All, of course, nourished the infant imagination on hell and punishment. *The New England Primer*, "an attempt to hold the attention of children by the introduction of pictures," was the most widely read book of the time. School books including spellers, grammars and books of good manners were very popular and are invaluable for the light thrown upon the period.

The era was, however, frivolous enough for books and ballads of the nursery rhyme type. In 1761 Andrew Barclay published *Tom Thumb's Playbook*, which is still in vogue. Newberry is important for the education of childish taste by the use of Goldsmith and other men of genius in his literature. Linked with him is Isaiah Thomas, who printed not only rhyme but abridgments of novels on the order of Tom Jones.

In 1808, to these names was added that of Charles, who produced juvenile books with colored plates. The "Hell and Damnation School" eventually developed into the Sunday school group, particularly Hannah More, who furiously opposed the adherents to the fairy tale. Nevertheless, in the face of the wolf, *Little Red Riding Hood* flourished.

After the Declaration of Independence, there is reflected the gradual awakening of American spirit to such an extent that the name in dedications

was changed from the Duke of Gloucester to Washington. This spirit of patriotism led to a desire to teach virtue by exemplifications from the lives of heroes.

In this development the art of American woodcutting can be traced. The books of the Mather era were unillustrated, except in a few instances where a few cheap cuts were used. In the Thomas editions, this art received an impetus from the charming cuts of the Bewick Brothers, who substituted the copper plate engraving of Alexander Anderson for wood.

The collection closes in 1836 with Peter Piper's *Practical Principles of Perfect Pronunciation*, published with brilliant illustrations by Willard Johnson.

THE GREAT CHALICE OF ANTIOCH

By Gustavus A. Eisen
Publisher, Fahim Kouchakji
Price, \$1.50

Since the publication of Gustavus Augustus Eisen's monograph *The Great Chalice of Antioch* in 1923, which was both technical and expensive, there has been an increasing demand for a more popular account of this treasure. Accordingly, with the exhibition of the Great Chalice at the Century of Progress in Chicago, the volume under discussion was prepared.

Within the confines of twenty-one pages, Dr. Eisen presents a brief account of the glories and vicissitudes of Antioch; the story of the discovery of the Chalice in 1910 by Arab workmen; an authoritative, though not too technical, discussion of the investigation together with conclusions regarding the Great Chalice, and a summary of the other objects of the Chalice Find.

Dr. Eisen is chiefly concerned with the dating of the Chalice and with the establishment of the thesis that the portraits thereon are contemporary depictions of Jesus and His disciples. In short, terse sentences, he describes the symbolic ornamentation of the cup, proving its similarity to chalices of the 1st century, and then proceeding to an identification of the portraits, with concise and convincing comments on each of the figures. Photographs of each figure on the Chalice accompany the text, so that Dr. Eisen's descriptions may be checked by even the most casual reader.

Brief discussions of the decorative units of the Chalice, of sacred vessels of early Christian times, and a series of pictures of original etchings on copper, after the sculptured portraits on the Chalice by Margaret West Kinney, follow the more detailed discussion of the cup. Altogether a valuable addition to the bibliography of the subject. The text is flanked by a short account of Dr. Eisen's life and works by A. T. Olmstead and Dr. Eisen's own bibliography.

1934 WILL SEE
MUSEUMS CONFER

MADRID. — The international museum office is organizing a world conference of museums which will open in Madrid on April 4, 1934.

The studies will bear on all that concerns archaeological and historical collections and those of popular art. The order of the day allows especially for the study of architecture, also museums: their construction and their incorporation into an historical ensemble. There will be additional discussion of the adaptation of ancient monuments to the use of museums.

It is said that the arrangement of museums and their related buildings—rooms for exhibitions, lectures or demonstrations with lantern slides—will be examined in their relation to the courts, gardens and libraries. Likewise, the question of lodging the guards and attendants will be raised. As for natural or artificial lighting—that will also be studied, as will the security and preservation of museums.

The members of the conference will also give consideration to a better presentation of collections by means of permanent and temporary exhibitions, complete or selected.

In addition, among the many labors of the conference figures the organization of warehouses and reserves, as well as the periodical purging of our museum collections.

There will yet remain the question of loans and exchanges between museums. In closing, the international conference will consider the possibilities of collaboration between museums of different nations. Many problems are here which will undoubtedly find their solution some day or other.

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Eleven Nations Represented at Carnegie International Exhibit

(Continued from Page 4)

theory of rotation which motivates selections from year to year. Nevertheless the younger School of Paris men are certainly given an inadequate showing.

Since this year, two of the Honorable Mentions have gone to Spain, this national group ranks next in our discussion. Despite the somberness of his color, the three canvases by Solana certainly present the most positive and arresting talent in the room. Though his compositions tend to be overcrowded, they are no stylish echoes of the School of Paris but are deeply rooted in the soil of his native land. Andreu, whose macabre "Harlequin" was awarded a somewhat illogical Honorable Mention, is an extremely skilled and sophisticated colorist who is seen to better advantage in "Harvest of Grapes" than in the prize winner, but his art is artificial and adroit, rather than important. The deftness and felicity of Junyer's "Luxembourg Gardens"; the neurotic but appealing pathos of Pruna's "Harlequin"; the arabesques of Emilie Grau-Sala's "The Jockey and His Fiancée" and the delightful painting of Joseph Mompou all derive in one way or another from the School of Paris. Two walls in the gallery are dominated by Zubiaurre's "Rural Justice," full of the strikingly realistic portraiture for which he is famous and by his even larger "The Matador and His Band," which shows more of the artist's limitations and less of his special virtues. Ending our tour of the Spanish gallery, Echague's effective street scene and Rubio's amusing version of Paradise should also be mentioned.

Although Klee, Campendonck, Ernst, and Beckman are missing from the German gallery, it is none the less one of the most stimulating parts of the exhibition. The stubborn insistence of most of this nation's artists against yielding to French influence gives the room a distinct racial unity, mitigated here and there by such influences as the delicate impressionism of Liebermann and the Gallic gaiety of the flower composition by Peiffer-Watenphul which won the Allegheny Garden Club prize. Many of the artists like Schmidt-Rottluff and Pechstein are seen here in works that are powerful vindications of their apparent brutalities and heaviness of style of only a decade or so ago. Kokoschka's mordant but powerful "Portrait of Gitta" with its strange harmonies of blue, green and purple, seems to haunt one and follow one around the gallery. In Schmidt-Rottluff's "Snow Covered Village," the coarser patterns of a decade ago have maintained their strength but lost any clumsiness, while the same artist's "Woman at Her Toilet," with its fascinating yet bitter color harmonies, is boldly and uncompromisingly handled. Nolde's recent work appears to be mainly in the domain of charming decoration and the two Pechsteins are a little disappointing. Gert Wollheim, who seems to be imbued with a Breughel-like spirit, contributes an amazing highway scene with an almost overpowering variety of incident and movement, held together by its superb gusto and by unified feeling for color and design. Perhaps as a reaction from the general tendency to boldly expressive technique in modern German painting, there are a few artists such as Lenk, Schrimpf and Lux, who go in for almost miniature-like purity of line and color. Of these,

Lenk's landscape with willows is by far the finest example.

Although there are some strange contrasts in the two galleries devoted to work from Great Britain, these divergencies are all an integral part of the nation's art rather than an undue stressing of values, as occurs in the French section. Stanley Spencer, who has carried off an Honorable Mention with his "Sarah Tubb and the Heavenly Visitors," is something of a naughty boy in English art, and, although he is reputed to be among the last of the pre-Raphaelites, we can see little more in his prize-winning picture than a literary mysticism couched in modern baroque style.

The more stolid forms of English art appear in full regalia in Augustus John's large, official portrait of Viscount d'Abernon with magnificent rose satin cape, while Gerald Kelly's large full-length of Miss Anna Christine Thompson in XVIIIth century costume and equipped with the most stylish accessories of this same period, hangs directly opposite the Viscount. In Glyn Philpot's "Man and the Fates," one sees the English gone symbolical in a big way with a blue Pegasus and three mummy-like Fates, which seem rather unintentionally humorous, dominating the composition. In fact, our favorites in the English galleries were found among the rather unpretentious items. Sickert is casually brilliant in his sketchy portrayal of the crowd awaiting Miss Earhart's arrival, and his "Conversation Piece at Aintree" has the same careless rightness of accent and line. There is real imagination in Paul Nash's "The Steps" while John Nash's "Colchester Dock" has unmannered charm. Dame Laura Knight is represented by two typical works, a portrait of George Bernard Shaw and "Spring in St. John's Wood," while Dod Procter's "Little Sister" has an attenuated purity of line and color. Brockhurst, in his two beautifully painted portraits, which are almost reminiscent of some old master in their darkly glowing color, seems quite independent of current influences.

Among the Scandinavian offerings there are a few things which should not be missed, chief among them being "Fox in Snow" of Liljefors, which has almost the delicacy of brush stroke of some of the Chinese masters. Although a work that is distinctly out of the modern trend, it holds one spellbound by its beauty of craftsmanship. The insect piece of Per Krohg, although less brilliant than some of his other works, also commands attention, as does a delightfully patterned Stockholm skating scene by Einar Jolin and Henrik Sorensen's pathetic figure of a girl.

In the Italian galleries, one is somewhat depressed by a rather general uniformity of technique and color which seems to derive primarily from classical sources. Felice Carena, who is represented by three canvases, has the most distinctive personality in the group, although such an artist as Romagnoli attracts attention by his great skill in the use of white. Other painters represented in the group are Giannino Marchig, Giorgio Morandi, Ettore Tito, Achille Funi, Daphne Maugham Casorati, Ferruccio Ferrazzi, Ennio Pozzi, Primo Conti, Arturo Tosi, Raffaele de Grada, Gianni Vagnetti, Giuseppe Montanari, Pietro Marussig and Alessandro Pomi.



"THE GREEK"

By PICASSO

Loaned to the Thirty-first Carnegie International Exhibition at Pittsburgh by the Knoedler Galleries.

The Dutch group, dominated in the purely physical sense by Konynenburg's triptych of "Earth, Heaven, Sea," which has a brilliance that is almost purely of the surface, finds more charming representatives in such works as Henri Van de Velde's "Italian Farm Near Florence" (with something of the XVth century landscape feeling) and in Jan Sluyters' handsome "Still Life with Nude," which is far superior to his flower piece.

In the Belgian room, one finds three interesting landscapes by Saverys; a large snow scene by Saedeleer, with almost miniature like detail under the vast gray sky and the brooding "Salon Bourgeois" of James Ensor.

Gay color, meticulous draughtsmanship or picturesque description appear to be the dominant trends in Polish art as revealed by ten canvases from the studios of her leading artists.

BROOKLYN MUSEUM SHOWS POLISH ART

This week marks the opening of the great Exhibition of Traditional and Modern Polish Art to be shown at the Brooklyn Museum through November 23.

The following is taken from the foreword to the catalog: "It was only when Poland regained her independence after the World War that plastic arts began developing rapidly. At the present moment Polish art is in full bloom, assuming a more and more distinctly national character."

This exhibition, presented by the International School of Art, does not aspire to represent Polish art as a whole. It can give but an idea of its diversity and high artistic level.

Polish painting is here represented by two groups of artists. One of them, a group of four, represent those of the older generation. The second group—"The Brotherhood of St. Luke"—together with the Warsaw School group, was organized in the Warsaw Academy of Art after the regaining of Poland's independence.

Graphic art found a strong basis in the tradition of old Polish peasant woodcuts. The latter are a branch of Polish folk art which can compare favorably with those of other nations, thanks to the wealth and variety of its forms and its national originality.

In modern graphic art in Poland we see a great preponderance of woodcuts over lithographs and etchings. The development of woodcuts in Poland is connected with the creative and pedagogical activities of Wl. Skoczylas, professor of graphic art of the Warsaw Academy of Art. Nearly all the woodcutters taking part in this exhibition are pupils of Prof. Skoczylas. The diversity of their style is the best proof that they do not form a group distinguished by common mannerisms.

Commercial art is at the present moment on a high level of development. A small collection of other branches of commercial art besides posters, such as bookbindings, labels, diplomas and different advertisements, give an idea of the style and character of the taste of the Polish people, as well as of its artists.

Besides the above-mentioned groups, the exhibition includes the works of students of the Warsaw Academy of Art and of several art schools in Poland. It is intended to give an idea of the tendencies and methods in teaching of art in Poland. The exhibition also includes a small collection of peasant art which will serve not only to give some idea of the varied and fascinating forms of this traditional art, but will also demonstrate its influence on certain Polish artists.

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Nazis Glorify Art That Is "Germanic" In Munich Pageant

BERLIN.—Now that labor and the peasantry have had their days of glorification, "German art" had its pageant in Munich on October 15. The following article by Guido Enders, which we reprint from the *New York Times*, gives a vivid forecast of the new art programs.

According to the Nazi organs, it will be an act of homage to art such as the world has never seen before. In the forefront of the celebration is the laying of the foundation stone of "the house of German art" by Chancellor Hitler, himself, and in a setting designed to augment its significance as the expression of the National Socialist art creed.

Roughly summarized, this creed is: There is no room in Germany for cultural bolshevism, which in Nazi apprehension may cover almost anything in modern art.

There is room in Germany only for "German" art.

Now, what is this "Germanic art"? An answer is offered by Florentine Hamm in the *Voelkische Beobachter*, Herr Hitler's personal organ. The answer is as follows:

"Once the German soul found its complete expression in stone and wood—in Gothic art. The XIIIth century was a German century, and out of the life of the Germanic soul cathedrals grew heavenward—even among our Western neighbors."

On this point, however, the opinion of the outside world is different. Thus Professor Talbot Hamlin of Columbia University, writing as a historian of architecture, declares:

"It was in France that the basis of Gothic was first developed. In Germany, Gothic was largely an imported style."

But the Nazi art creed is ready with alternative formulas. One such is given by Florentine Hamm as follows:

"Just as in the Middle Ages, so now mysticism is a fundamental trait, and the German becomes creative only in mysticism."

"Mysticism is that feeling akin to intoxication through and within which men and women of the same blood are becoming conscious of forming a community."

"If artistic creators become wholly seized by this mystic feeling of the



"AU BORD DE LA SEINE"

Included in a collection of paintings belonging to the late James F. Sutton and other consignors, to be sold at the American-Anderson Galleries on October 26.

By MONET

community of blood and work, then there will be no need to ask what is German art—it will speak for itself."

No expression of opinion on Nazi esthetics has come from any one known to the outside world as a German artist. But many young men whose names are barely known in Germany itself, as well as Nazi dignitaries who are not artists at all, have been eloquent in proclaiming the new creed. Thus Wulf Bley informed a meeting of "The Fighting League for German Culture" that "art can flourish only under the shelter of the State power."

The Nazi State is not only legislating for art and culture generally but it is also skillfully employing these powerful stimuli for propaganda purposes—as indeed the Nazi movement has been doing consistently for years.

And as compared with other fields—political, social and economic—the cultural domain and especially art has the great advantage of requiring a minimum of performance.

Nobody could expect the Nazi Government or its officials or storm troopers to produce music, painting or poems. In this direction, therefore, the Nazi regime can content itself with laying down the pure German standards that German art must measure up to.

The "House of German Art" in Munich replaces the famous Crystal Palace, destroyed by fire, but will be on a different site. It will be reared on the Prinz Regenten Square. It was designed by Professor Troost, who was also the architect of the Munich Brown House, and its estimated cost is 6,000,000 marks. It will house only exhibits of quintessentially German art.

Further light on what its promoters understand by German art is shed by a manifesto issued by Adolf Wagner, the Bavarian Minister of the Interior, who has been appointed by Chancellor Hitler as "special State commissar" for this future home of German art. His manifesto runs as follows:

"Blood and soil are the roots from which grow the life and development of a people. Blood and soil also determine a people's physiognomy. Art has the lofty task to embody this countenance of the soul formed from blood and soil."

"These embodiments, the works of art, are something sacred for a people. But if our fellow Germans are to look on these works, the expression of their own souls, they can do so reverently only when they find them in a setting, in a house, which itself corresponds to the greatness and loftiness of the German soul."

"And if this house of the German soul at Munich now experiences the laying of its foundation stone—by the hammer blows of the architect of the Third Reich—then it is because German art has ever found in Munich the best expression for the German soul and because therefore Munich must be the soul of the German people."

ST. LOUIS HOLDS AMERICAN SHOW

ST. LOUIS.—The 28th annual exhibit of paintings by American artists at the City Art Museum in St. Louis has again been organized with a view to presenting during the space of a few years the work of the majority of significant American artists. Acting on this principle the management has invited a group of artists to exhibit this current group, including only a quarter of the names represented by invitation in last year's exhibition. Twentyfour artists are represented by forty-seven invited paintings. These are supplemented by fourteen jury-selected paintings of St. Louis artists.

Inasmuch as the number of invited canvases is smaller this year than last, it is expected that the invited paintings and the local contributions will form a single unit exhibited together rather than in separate galleries. Among the types of painting shown are portraits, figure paintings, landscapes, two canvases on the circus theme, flower paintings and still lifes.

The foreword to the catalog by Meric R. Rogers, director of the museum, emphasizes the point that "contemporary work is made to be used and lived with and not to hang on the walls of a museum." The museum acknowledges the co-operation of the artist and their representatives which made the exhibition possible. The Downtown Gallery, the Rehn Gallery, the Ferargil Gallery, the Milch Galleries, the Marie Stern Gallery and the Montrose Gallery are the "representatives" mentioned. Oscar E. Berninghaus and Harold Weston lent their paintings direct. The Metropolitan Museum lent "The Striped Curtain," one of Henry Lee McFee's exhibits.

Invited artists included in the exhibition are:

Oscar E. Berninghaus, Arnold Blanch, Alexander Brook, Nicholas Cikovsky, John Steuart Curry, Andrew Dasburg, Stephen Etnier, Ernest Flene, Harry Gottlieb, Bernard Karfoll, Georgina Klitgaard, Yasuo Kuniyoshi, Sidney Laufman, E. Barnard Lintott, Reginald Marsh, Henry McFee, Henry V. Poor, Louis Rittman, Charles Rosen, Niles Spencer, Maurice Sterne, Nan Watson, Max Weber and Harold Watson.

The St. Louis painters, selected by a jury composed of David J. McCosh, instructor at the Stone City Art Colony and the Art Institute of Chicago; Roland J. McKinney, director, Baltimore Museum; and Edward Rowan, director, The Little Gallery, Cedar Rapids, Iowa, are: H. P. Didier, Mable Meeker Edsall, John J. Eppensteiner, E. V. Gauger, Garves Gladney, Joe Jones, Alvin Metelman, R. L. Riggsby, Wallace H. Smith, Lee Stenbach, Marie Taylor, E. Oscar Thalinger, Joseph Vorst and Jessie Beard Rickly.

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COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES SUTTON, STURSBURG ET AL. PAINTINGS

Now on Exhibition
Sale, October 26

Twelve examples by Claude Monet, bought by the late James F. Sutton direct from the artist, are featured in a collection of important paintings, mainly of the Barbizon and Impressionist Schools, now on exhibition at the American-Anderson Galleries, prior to the evening of October 26. In addition paintings from the collections of the late William Sturberg of New York and the late Harry E. McLain of Pittsburgh, will also be offered. Among the Monets, executed between the years 1878 and 1894, his "Hayricks," "Poplars" and "Cathedral" series are all represented. There is also one of Monet's few still-life works.

"La Cathédrale de Rouen: Le Portail" is one of Monet's famous series, dated "94" and painted from a window opposite the Cathedral, where he could study the varied effects of light upon the same facade. Dated nine years earlier is his "Les Falaises d'Etretat, Normandie," in which a warm sunset light bathes the water and the rocky formation of cliff and peak and natural archway rising from it. In "Au Bord de la Seine," which we reproduce, dated "80," the river is seen across a flowering meadow foreground, with poplars reflected from the opposite bank. "Les Meules, Giverny," dated "89," is one of the celebrated "Hayricks" series, where he painted the same composition at different seasons and hours of the day. His "Paysage de Matin," "La Rivière: Automne," "La Fleuve aux Saules," "Paysage au Bord d'un Lac," "Peupliers au Bord de l'Épte," "La Seine pres de Giverny," "Arbres en Hiver" and "Fleurs," the last being one of his rare still-life pieces, also appear in this group. In "Fleurs," signed and dated "1878," Monet has shown a tall porcelain vase filled with pink and red gladioli, lilies and other flowers. In the Sutton collection there are also two fine examples of the work of the contemporary Frenchman, Paul Albert Besnard, his "Thinking of the Absent," showing at bust length a pensive girl looking towards a river landscape seen through an arch, and his attractive "Portrait of a Girl," showing a young woman at half length in déshabillé.

Among the Sturberg paintings are three examples by Monticelli, including his important "Diana and Her Nymphs Bathing," from the Charles T. Yerkes collection. Other paintings of the Barbizon School include "Les Baigneuses" of Diaz, and Ziem's brilliant composition, "The Long Boat." A very interesting pastel by l'Hermite, "Harvesting," is from the Hugo Reisinger collection. From the McLain collection comes Bouguereau's "Mother and Child."

In addition to the French paintings, there is a characteristic Schreyer belonging to the collection of the late Mr. Sturberg, "The Council of War," with mounted Arabs at the desert's edge. A delightful watercolor by Anton Mauve, "Return of the Flock," and a watercolor sketch, "Two Riders," by Winslow Homer, are from the Sutton group. There is also a series of pictures of Old London.

COUDERT AND PEARSON

Now on Exhibition
Sale, October 28

French and English furniture and decorations from the collections of Clarisse Coudert of New York and John A. Pearson are now on exhibition at the American-Anderson Galleries, prior to dispersal the afternoon of October 28. Featured in the group are charming French, English and early American furniture and art objects, and especially in the American section are to be found a number of interesting heirlooms.

The collection of Mr. Pearson, of Satis House, Windsor, England, comprises chiefly English furniture and decorations of the Georgian and Regency periods. The catalog is replete with fascinating small objects of wide variety, all showing discrimination

and good taste. Among the items of importance is a set of decorated Sheraton dining chairs, Irish, about 1795, with grisaille decorations attributed to Angelica Kaufmann.

Two exceptionally fine Georgian carved pine dining room cupboards, placed at about 1760, are outstanding items of the group on exhibition. There is also a mid-XVIIIth century built-in carved pine Georgian dining room niche of fine proportions. In an Adam group appears a richly carved overmantel mirror, about 1780; a pair of carved beechwood wall decorations; an important alabaster urn, about 1760, with ram's-head handles, and a high-post carved bedstead in mahogany with painted tester, about 1790. Painted in sepia and cream tempera on a brilliant jasper blue ground, illustrating scenes from the *Iliad*, is a set of fine panels of painted camaleu wainscot decoration, English 1780-1790.

The English group also includes items of Georgian, Chippendale and Sheraton mahogany and a number of the early XIXth century pieces which are so much sought after at the present time. Furniture of the Régence, a number of Directoire pieces, furniture and decorations of about 1805 and an important Aubusson rug placed at 1815 comprise the French group. Italian furniture is represented by Directoire chairs of Tuscan origin, two sets of Florentine chairs and some XVIIIth century Venetian pieces.

SENDER MEDALS

Now on Exhibition
Sale, October 27

Rare medals and orders of chivalry, the collection of the late Charles P. Senter of St. Louis, Mo., to be sold by order of Wilkins Jones and the St. Louis Union Trust Company, administrators, are now on exhibition, prior to dispersal the afternoon of October 27, at the American-Anderson Galleries. The most important group comprises early American historical examples, medals presented to Indian Chiefs, orders of chivalry and art medals and plaques.

A 1757 silver medal, among those presented to North American Indian Chiefs, shows a bust of George II in armor on one side and is inscribed, "Let us look to the Most High who blessed our fathers with peace." This very rare example was struck by the "Friendly Association for Regaining and Preserving Peace with the Indians by Pacific Means," a Philadelphia society, and is the work of Joseph Richardson. A very rare Virginia medal in copper, bearing the date "1780" and the legend: "Rebellion to tyrants is obedience to God," shows Justice with her foot on a prostrate foe. Another very rare piece depicts Washington with an Indian in a farm setting and comes from the Bremont and Ellsworth collections. An extremely rare 1826 medal in silver contains a fine bust portrait of Charles Carroll of Carrollton, struck on the latter's 90th birthday by Gobrecht. On the reverse the following inscription is found: "The only surviving signer of the Declaration of Independence after the 50th Anniversary."

A large group of rare examples of famous orders of chivalry are also offered, these representing Great Britain and numerous countries in Europe as well as Japan and China.

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NEW YORK AUCTION CALENDAR

American-Anderson Galleries

October 25, 26—Library of the late Charles P. Senter of St. Louis, Mo., to be sold by order of Wilkins Jones and the St. Louis Union Trust Company, administrators. Now on exhibition.
October 26—Paintings, mainly of the Barbizon and Impressionist Schools, from the collections of the late James F. Sutton, the late William Sturberg of New York and the late Harry E. McLain of Pittsburgh.
October 27—Collection of rare medals and orders of chivalry, from the estate of Charles P. Senter of St. Louis, Mo., to be sold by order of Wilkins Jones and the St. Louis Union Trust Company, administrators. Now on exhibition.
October 28—French and English furniture and decorations from the collections of Clarisse Coudert of New York and John A. Pearson. Now on exhibition.

SENDER LIBRARY

Now on Exhibition
Sale, October 25, 26

A splendid collection of Eugene Field autograph manuscripts, letters and first editions, including inscribed copies, appears in the choice private library of the late Charles P. Senter of St. Louis, Mo., now on exhibition and to be sold by order of Wilkins Jones and the St. Louis Union Trust Company, administrators, at the American-Anderson Galleries the afternoons of October 25 and 26. A feature of this collection will be Field's autograph manuscript of *Notes of a Sermon*, written in pencil on six pages of a notebook at the age of nine and the earliest known manuscript of the author.

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RECENT AUCTION PRICES

WILBUR ET AL. FURNISHINGS

American-Anderson Galleries—The sale of furniture and decorations from the collection of the late James B. Wilbur of Manchester, Vt., together with property of Mrs. Richard E. La Barre, New York, Mrs. George Holmes, Greenwich, Conn., Mrs. Lee Wilson Dodd, New Haven, Conn., and Mrs. Thomas Garvan of Hartford, Conn., and other owners, on October 13 and 14 realized a grand total \$29,175. We list below the principal prices obtained in the dispersal:
453—Set of ten finely carved mahogany dining chairs—Chippendale style; J. Slifka \$550
481—Hepplewhite inlaid mahogany serpentine-front sideboard, American late XVIIIth century; Walter Vogel 700
486—Carved oak suits in XVIth century Flemish tapestry; L. J. Marion, Agt. 600
540—Kolba rug, Caucasus, early XVIIIth century; Mrs. M. C. Harris 525
546—Laverh Kirman floral carpet; Mrs. T. M. Grove 675

PERUVIAN ANTIQUITIES

The following high prices were recorded in the sale of Peruvian antiquities held at Puttick & Simpson's in London on October 5:
15—Manto from Paracas; Stow. 125
20—Manto from Paracas; Ireland. 170
25—Manto from Paracas; Coulson. 140
26—Manto from Paracas; Faulkner. 210
27—Manto from Paracas; Stow. 320
31—Manto from Paracas; Jahn. 130
32—Manto from Paracas; Muller. 160
35—Shawl from Paracas; Coulson. 110
36—Poncho from Paracas; Coulson. 130
38—Manto from Paracas; Moore. 110
41—Manto from Paracas; Downing. 140
44—Skirt from Paracas; Corbould. 110
46—Manto from Paracas; Muller. 400
50—Manto from Paracas; Ireland. 240
52—Manto from Paracas; Coulson. 105

YALE SHOWS CARDS BOTH NEW AND OLD

NEW HAVEN. — An exhibition of modern and ancient cards from all parts of the world has recently been opened by Mrs. Samuel H. Fisher of Litchfield, Conn., in the Sterling Memorial Museum at Yale University. Mrs. Fisher's collection, which includes that of the late Mrs. John King Van Rensselaer, contains cards used in China, Japan, Germany, France, Italy and Russia for educational, as well as gaming purposes. There are also fortune telling cards from Persia and other countries, cards engraved in Nuremberg, Germany, between 1420 and 1488, and playing cards made by the Apache Indians from the skins of their enemies. In the group of cards used by soldiers for entertainment during various wars, an item of special interest is a pack from the Civil War in which the usual insignia of spades, hearts, diamonds and clubs are replaced by stars, eagles, shields and flags.

In opening the exhibition Mrs. Fisher recalled the legend that the printing of a pack of playing cards by Laurens Coster, Dutch rival of Gutenberg, inspired Gutenberg to print the Bible. Coster printed cards for his children from single blocks and this experiment led to the use of single block types in printing presses.

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The Metropolitan Holds Exhibit of Islamic Painting

(Continued from page 3)

should but cannot be enumerated, is seen in a bold *tughra* or monogram of birdlike silhouette and lightness of flight.

Hand in hand worked calligrapher and illuminator. IXth and Xth century Mesopotamian sheets and equally handsome Persian pages of the XIth-XIIth centuries early demonstrate the employment of ornament, and of ornament and writing. Many examples of both forms are shown throughout the exhibition and lead to a climax chronologically in the center of the hall. Here, to two vitrines, is given the custody of volumes containing pages, which even at a short distance, owing to their brilliancy of color and shimmering of gold, could be taken for the work of a goldsmith. The early plain hexagonal star motif has here evolved into a vividly interlaced geometric picture like that of the XVth century miniature belonging to Mr. Pratt.

Also of Persian origin are two pages lent by Mr. Hofer. The interplay of medallions, flowers and arabesques, so familiar to us from XVth century rugs, is carried out on a minute scale with unbelievable firmness and wise distribution of space. A fitting colophon to this section of the show is the XVIIth century Persian book of poetry belonging to Mr. Robert Garrett, the XVIIIth century Persian and Turkish Korans from the same source, as well as those from the collections of Mr. Beatty and Mr. David Eugene Smith.

The earliest miniatures, proper, in the exhibition are of Mesopotamian origin and were inspired by man's marveling at and rational curiosity inspired by the wonders of the world. Various collectors contributed eight pages from Abdullah-Ibn-al-Fadl's celebrated copy of Dioscorides' *Materia Medica*. There is, for instance, one lent by the estate of V. Everit Macy with the figures of an onlooker leading a finger to the mouth, showing thus his amazement at the physician opposite him in the act of cutting a medicinal plant.

Of the pages sent by Monsieur and Madame Stoclet is one with a river scene. At the bottom is the green and flowered shore, the water above, and above that, the peopled boat, the three strata building up the composition. As far as this exhibition is concerned, it is the earliest example of a characteristic often found in Islamic painting and common to certain phases of Byzantine art.

Here, as in later periods, the elements of the composition are not placed behind but above each other, which is, as Dr. Kuehnelt has clearly defined, a flight from perspective rendering. For, Islamic painting is essentially an art of the book, and as such, pictorial rendering has to avoid depth in order to harmonize with the frontal nature of the writing.

We wish to single out two miniatures from Al-Jazari's *Automata*, also from the same renowned collection, appealing in their monumental composition and clear continuity of the working of the machinery.

The Pierpont Morgan library has lent its famous copy of the *Manafi al-Hayawan*. The page at which this zoology is open depicts a horned quadruped. The linear decorative treatment of horn, tail and back of the animal, and the angular calligraphic heading of the page, emphasize each other in equally lively measure and thus establish a dynamic balance. From another copy of this bestiary are six miniatures contributed by Mrs. John D. Rockefeller, Jr., Mr. Robert Garrett and the estate of V. Everit Macy, all testifying strongly to Chinese influence in the delicate brushwork and feeling for nature in the treatment of flowers and animals.

With a series from a copy of Fridausi's *Shah-nama* we are in that realm of the Islamic book, which is a blending of painting and poetry, and which, in the course of its tradition, was destined to create the masterpieces of Bihzad, with those of his contemporaries and their schools. The epic chord is struck in the page sent by the Louvre, and in that equally beautiful one of Mr. Edward F. Forbes. In the latter, the typically conventionalized clouds and fire, proving again that stylization must not perforce be bare of life, breathe the



"PHYSICIANS PREPARING MEDICINE" MESOPOTAMIAN, 1222-23 A. D.

A page from the MS. of the *Materia Medica*, included in the exhibition of Islamic Miniature Painting and Book Illumination at the Metropolitan.

excitement of the very subject matter of the page, devoted to combat between Greek and Indian hosts, in which fire-spitting military machines in the form of horses, appropriately called forerunners of our tanks by Dr. Dimand, play a predominant role.

Worshippers of Macedon's greatest son cannot wish for a more stirring tribute than another miniature acquired by the museum telling of the grief at his bier. The tragic drama is expressed by gestures and heightened by the coloring, in which the black hair of the mourners dominates in a vibrant manner. One notes the figure of a woman prostrated over the mortuary bed, grief delineated in every line of her body. Did we not know that the raised arms of yet another figure indicate the traditional attitude of adoration, we might think it a gesticulation invoked by that same realism staged six hundred years later by Max Reinhardt.

A parenthetical insertion in the show, in the form of a vitrine with Rhages ceramics decorated with hunting scenes, recalls the fact that Dr. R. M. Riefstahl pointed out several years ago that the decoration of this pottery is the only surviving evidence, aside from fragments of frescoes, of miniature painting in the Seljuk period. It, therefore, supplies a link in the representation of the period.

Following the exhibition along the east wall, we find various miniatures belonging to the Persian Mongol school toward the end of the XIVth century, including a series of Fridausi's *Shah-nama* illustrated in both large and small scale, on which lack of space forbids us to dwell. Remarkable is a page of the same school from a manuscript of the *Munis al-Ahwar*, 1341 A.D., lent by Mrs. John D. Rockefeller, Jr., its alternating bands with figural representation and multicolored lettering being imbued with rhythmic movement.

Another striking page is one taken from the *Universal History* of Rashid AdDin portraying four Chinese Emperors, in which the rigidity of the folds of the dress intensifies the nervous brushwork of the headdress. One recalls in this connection the impression made by the portrait of a lady at Fenway Court attributed to Ucello, wherein the master had offset the placid aristocratic reserve in his subject's face by temperamental outburst in the treatment of the hair. The layout of the page, itself, is amazingly beautiful and the red and black lettering is executed with skillful ornamental effect.

A series from a copy of Kazwini's *Wonders of Creation*, belonging to Mr. Beatty, goes back in style, as explained by Dr. Dimand in his catalog, to the Mesopotamian tradition. Another page of Mr. Beatty's, belonging also to the Timurid period, ushers us into the first flowering of the school of Herat, characterized by the jewel-like treatment of blossoms, trees, figures and the rug against the golden background. Another gem of this period and school is Mr. George Pratt's miniature depicting the polo game, which owes much in the treatment of the subject to Chinese prototypes.

Of infinite charm is Mrs. Cora Timken Burnett's garden scene of the early XVth century, painted on silk. In the instrumentation of gestures, expressions, color and patine are heard the silvery accents of faint music. To the same collector we are indebted for the loan of two pages, also of the Timurid period and school of Herat, one of these, especially, leaving it to our imagination to complete the scene here ingeniously suggested.

The school of Herat is continued on the adjoining wall with Bihzad, himself, leading the grand parade. Mr. Chester A. Beatty's miniature with the scene of a mystic falsely accused of drunkenness, labelled Bihzad, makes a pendant to the "Dancing Dervishes" owned by the Metropolitan Museum, which is, according to the label, probably by this artist. The emotional expression of faces and bodies in the latter work, in which measure restraint serves to accentuate spontaneity and depth of feeling, produce the impression of being by the same hand and equally deserving of attribution to the master.

To Mr. Philip Hofer we are obliged for an intimate glimpse into the making of a masterpiece. Thanks to the agency of Dr. Diamond, we are able to compare unfinished painting claiming authorship by Bihzad with the reproduction of the finished painting in the Gulistan Museum at Teheran.

Two portraits, also by Bihzad, command our attention from afar. One, the green, black and brackish portrait of Sultan Husain Mirza, who, though remote in concentrated thought makes himself omnipresently felt; the other, Mrs. Timken's portrait of Shaibani Khan, which in its sharp juxtaposition of masses and daring treatment of colors, casts the spell of fascination on all passersby. Technique at its height has become the docile servant of aesthetic discipline and intellectual inspiration.

Following are seven miniatures of superlative beauty from a manuscript of Amir Khusrav's *Khamsa*, 1485 A. D., attributed to Bihzad; four more from different manuscripts and of the school of Shiraz, all belonging to Mr. Beatty. The unforgettable portrait of a Dervish and two pages from a manuscript of Nizami's *Khamsa*, lent by Mrs. Timken, finish this splendid XVth century pageant.

Three portraits of princes introduce the XVth century. Avoiding an obvious centering, the figures are apparently casually introduced in the space of the pages, which have preserved their marginal illumination. In the portrait belonging to Monsieur Albert S. Henraux, there is an imposing firmness of will expressed in the face and hands, as there is a quickening life in the whirling movement of the turban and the folds covering the seated legs. Another prince with a falcon is the vis-à-vis to a youth playing a musical instrument, exhibited by the estate of V. Everit Macy.

(Continued on page 15)

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The latter miniature, and that of a full-length figure sent by the Museum of Fine Arts, Boston, both of identical color treatment, flank Boston's star number, the portrait of a Turkoman Amir, in which all elements are united into a chorus of lyric subtlety. The nearby painting of a prince and his groom of Monsieur Louis Cartier has already become the pet of press and public, and more from this famous collection are bound to follow suit, such as the portrait of a princess of the period of Shah Tahmasp and the album exhibited with two volumes graciously lent by the Bibliothèque Nationale to be found in the central showcase of the southern wall.

One should not miss here the page with the representation of a mystic. (Middle shelf, first miniature, left to right.) We consider the miniatures of the Persia of Shah Tahmasp, exhibited by Armenag Bey Sakisian and Monsieur Cartier, as well as a miniature in the style of Sultan Muhammad, shown by Mr. Beatty, of a splendor that is staggering. In the southern corner of the section is a miniature from the estate of V. Everit Macy—the portrait of a youth from the second half of the XVth century, evoking stylistic and coloristic associations of ideas with the theatrical sensation of the first quarter of the XXth century, when Diaghileff held us spell-bound with the Ballet Russe.

In the first half of the XVth century, the Persian artists extended their scope of activity from book illumination to the drawing and painting of individual pictures. The legend inscribed on the drawing, "The work

by the humble Muhammadi, the designer . . ." is the judgment pronounced by and on himself by the artist of the infinitely sensitive wash lent by the Louvre. Mr. Philip Hefer and the Museum of Fine Arts, Boston, are among those who have contributed brilliant examples of this field of activity. In the drawings belonging to Mr. George Pratt, especially those in the showcase, the impetus of stroke takes the rapid swing of ballistic curves without impairing the almost uncanny precision in the rendering of detail.

One of the most amazing examples of the art of miniature painting of the XVth century are the two facing pages loaned by the Louvre. The illuminated center panels detach themselves as separate entities from the margins decorated in a flowing fresco style. To the second half of the XVth century belong Monsieur Henri Vever's large and beautiful pages. On one of these the faces of men and horses express that gentle understanding linking man and beast, so often found in this art.

The Pierpont Morgan library contributed its handsome pages of the XVth century. Particularly memorable is a love song in turquoise, blue and gold. The section dedicated to Bukhara will for many open the window on vistas previously unknown, such as the vignettes of Monsieur Cartier's album in which the artist welded margin, frame, background, figural representation and writing into a feast of ornamental perfection. The miniatures from the Musée des Arts Décoratifs, the estate of V. E. Macy and the Morgan library emanate exquisite refinement of taste.

To the sounds of martial music, the

review of India starts with an attack by glittering cavalry and manned elephants, depicted in one of six brilliant miniatures of the Mughal school lent by Mr. Beatty. Five more from the *Criterion of Knowledge*, of the same collection, not quite so realistic, give an insight into the social world of animals.

A painting of the first quarter of the XVth century, representing two partridges on pink rocks, was sent by the Louvre where it had not been exhibited before, Dr. Diamond having found it in the archives of that museum. More and most noteworthy examples of the various phases of Indian painting follow until with four XVth century portraits of princes and courtiers, from the collection of Mr. Beatty and Mr. Pratt, the curtain is let down on the art of Asia.

The epilogue is supplied by a group of Turkish miniatures, which will arouse great interest among students because of their rarity outside the libraries of Constantinople.

It has not been possible to cite as many examples as are deserving of individual mention. Indeed, we do not remember having often seen a show of such caliber. The effect produced by this exhibition proves again that full blood must not be matched against the lowly bred and that aristocracy is most impressive when left to itself.

A word about the catalog. In place of the conventional booklet, which in most instances is an enumerated list duplicating the text of the labels attached to the objects, Dr. Dimand has written an historical and aesthetic introduction which will prove invaluable to student and amateur. The catalog contains forty reproductions.

List of Exhibitors: A. Chester Beatty; Bibliothèque Nationale; Museum of Fine Arts, Boston; Brooklyn Museum; Mrs. Cora Timken Burnett; Louis Cartier; A. K. Coomaraswamy; Eustache de Lorey; Estate of V. Everit Macy; Fogg Art Museum; Edward W. Forbes; Robert Garrett; Charles Gillet; Albert S. Henraux; Philip Hofer; Musée du Louvre; The Pierpont Morgan Library; Musée des Arts Décoratifs; The New York Public Library; George D. Pratt; Mrs. John D. Rockefeller, Jr.; Mrs. Rainey Rogers; Paul J. Sachs; Armenag Bey Sakisian; John M. Schiff; David Eugene Smith; A. Stoclet; Henri Vever.

CASSONE ACQUIRED BY MINNEAPOLIS

MINNEAPOLIS.—During the summer months a magnificently carved walnut cassone has been added to the group on display in the Renaissance galleries. Sarcophagus-shaped, it illustrates the type of chest that, during the early years of the sixteenth century, supplanted the simpler, more architectural form until then in high favor. The swelling base, resting on lion feet, is boldly carved in a wide frieze broken in the center front by a cartouche. The corners are decorated with wide sprays of acanthus, and the hinged lid is domed.

This cassone, formerly in the collection of Stefano Bardini of Florence, is indicative of the influence exerted by Rome on Italian taste in the early XVth century. It further illustrates the softening of the Roman style as it spread from its center.

FUND PROVIDED FOR MURAL ART

One of the largest gifts ever made for the stimulation of mural art in the United States has been announced by the National Academy of Design. Two funds totaling \$228,000 have been provided by the will of Mrs. Mary Gertrude Abbey, widow of Edwin A. Abbey, who made these bequests to perpetuate the memory of her husband by promoting interest in mural painting throughout the United States.

The first of these funds, to be designated as the "Edwin Austin Abbey Memorial Trust Fund for Mural Painting in the United States of America," totals \$171,000 and will be used to commission artists to paint murals for public buildings throughout the country. Inasmuch as it was Mrs. Abbey's wish that this fund be cumulative and that it should total as near to \$300,000 as possible, it is not expected that the appointment committee, consisting of members of the National Academy of Design and of the American Academy in Rome, will commission a painter to execute a mural before 1937. Mrs. Abbey also stipulated that the choice of artists must be made wholly on the basis of his qualifications without reference to his pecuniary needs; likewise, no part of the fund is to be used for building purposes.

The second fund, totaling \$57,000, has been established for the purpose of creating and maintaining professorships and art classes in decorative design and mural painting, these courses to be conducted in the Free Art Schools of the National Academy of Design in New York.

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ST. LOUIS MAKES GALLERY CHANGES

ST. LOUIS.—In continuation of the policy of the Board of Control regarding the renovation of the building and improvement in the methods of exhibition, galleries 9, 10, 11 and 12 in the southeast corner of the building have been remodelled within the last few months to house the collections of European armor, textiles, Old Master paintings and Renaissance minor arts.

The armor has been appropriately installed in gallery 9 adjoining the Mediaeval section. Although the museum's collection is not large, it contains a complete suit of the "Maximilian" type of the XVIth century and three other sets of body armor besides an interesting collection of early small arms of exquisite craftsmanship, and helmets and sections of body armor of various types.

With the exception of tapestries in the museum's collection which have been used in the recently completed period groups, the European and Near Eastern textiles have been assembled in gallery 10. Aside from the temporary grouping in gallery 23, now devoted to Chinese jades, this is the first time this material has been shown in a single unit making comparative study possible. The close connection between the textiles of the Near East and those of southern and western Europe make a joint exhibition not only possible but of great study interest. Of chief note in the gallery are the XVIIIth century embroidered hanging from northern India, and the European ecclesiastical vestments, particularly the wine red Gothic cope and the embroidered gold brocade cope and chasuble of XVIth century Spanish workmanship in the center cases. On the walls are a variety of examples of early European velvets, brocades and Venetian cloth of gold. The laces formerly shown on the second floor and in various places through the museum have also been assembled in this gallery. Among them are fine pieces of Venetian point and French bobbin weaves.

The Italian, Spanish and Dutch paintings of the XVIth and XVIIth centuries formerly in gallery 3 have been grouped in gallery 11 in order to create a consistent unit more in scale with the pictures themselves. This change made it possible to gather the paintings of the English School with closely allied Flemish examples into Gallery 3, which becomes, with the exception of Gainsborough's Suffolk landscape, a room of portraits.

Gallery 12, formerly containing the Chinese jades, has been utilized to exhibit various examples of Renaissance and Gothic minor arts and sculpture for which no adequate place could be found in the period of arrangements. Among the objects shown will be found three representative pieces of Hispano-Moresque majolica of the XVth century and a fine Italian lustre plate of the XVIth century. The addition of these objects recently acquired is doubly welcome since the important fields they indicate were practically without representation in the museum's collection. The Spanish examples illustrate the three most usual types of decoration. The latest in date is interesting as bearing the arms of Isabella the Catholic, but the finest example is probably the one with an all-over decoration of blue ivy leaves on a white ground. All three examples are from well known collections. The plate of Gubbio-Urbino lustre illustrating an incident from the story of Virginus is signed by the well known master, Xanto Avelli and is dated 1539. It was formerly in the collection of Baron Robert de Rothschild.

These changes have been accompanied by thorough redecoration. The walls of the four galleries have been rehung with neutral tone fabric affording a sympathetic background. New floors of wood and marble have been laid, and the skylights in three of the galleries have been readjusted to give

FOREIGN AUCTION CALENDAR

COLOGNE

Math Lempertz

October 24—Paintings by modern masters.

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C. G. Boerner

November 14-16—Engravings of the XVth-XVIIth century.

MUNICH

Heibing

November 2-4—Part II of the Marzell von Nemes collection.

better illumination and a more agreeable proportion.

All the above improvements have been carried out according to plans made by Mr. Louis LeBeaume, President of the Board, to whom the museum is also indebted for his continuous supervision and direction of the work.

Burgundian Statue Recently Acquired For Minneapolis

MINNEAPOLIS.—In the small limestone statue of "Pharaoh's Daughter with the Infant Moses," now on exhibition in the Gothic Galleries, the Minneapolis Institute of Arts has acquired a delightful example of early XVIth century Burgundian sculpture. We here quote from an interesting article in the current *Bulletin*:

The lovely head of the princess, bending above the woven basket in which the child lies heavily swaddled, reveals that subtle balance between idealism and realism that manifested itself in French sculpture towards the end of the XVth century.

The statue possesses a most harmonious balance. The draperies of the princess fall in heavy, graceful folds, and her face, beneath a partially covered diadem, illustrates the type of engaging feminine loveliness so prevalent in the sculpture of this period. In the hands alone may be discerned traces of the acute realism evident in Burgundian sculpture in the third quarter of the XVth century. Faint traces of red in the folds of the drapery indicate that the vestment, at least, was once covered with polychrome.

The child upon whom the princess bends her gaze presents an interesting problem. He is depicted with rudimentary horns. Moses, the Prophet, is frequently so depicted, notably in Michelangelo's statue in the Church of S. Pietro in Vincoli in Rome, and in Claux Sluter's Wells of Moses at Dijon, but the reason for placing them on the head of the infant Moses is at first puzzling.

It will be remembered, however, that the partial vision of the Lord was so awful that Moses retained permanent marks of it, which awed his people when they saw him upon his return, although he himself "wist not that the skin of his face shone." These last nine words are in the Authorized Version of the Bible, but in the Vulgate the reading is, "and he did not know that his face was horned." The original Hebrew word, translated as *cornuta* in this passage, means either horn or irradiation, and apparently the former was accepted. That is why all the old artists, who were guided by the Vulgate, represented Moses with horns, symbols of his inspiration as a prophet, but it does not explain why the child in the Institute's statue should be depicted with horns.

When Pharaoh's daughter rescued Moses from the rushes he was newly-born, and certainly had not yet had an encounter with the Lord. The only explanations to be offered are that the unknown Burgundian who carved this charming statue was unacquainted with the actual circumstances of Moses having become horned, or that he simply wished to mark the child thus early as being one with an unusual future.

WHISTLER'S MOTHER IS STILL ON TOUR

Seven cities wait'd for Homer being dead,
Who living had no room to shroud his head.

Thomas Heywood might have been writing of Whistler's famous painting of his mother, soon to leave the Chicago Century of Progress to resume its triumphal tour of the country. Since October 1932, when The Museum of Modern Art borrowed the celebrated portrait from the Louvre and arranged its coast-to-coast itinerary, more than two million people have seen it. It has been shown in New York, San Francisco, Los Angeles, St. Louis, Columbus and Chicago. During November it will be on display at the Cleveland Museum of Art. Then it will travel to Kansas City, Toledo, Dayton and Boston before its present scheduled return to Paris in June 1934. Twenty-nine cities have requested the privilege of showing this work of an American artist, but only the twelve mentioned have been able to secure a place on its crowded schedule. The Museum of Modern Art has therefore decided to petition the Louvre for an extension of time. Forty years ago, when the painting was shown at the first World's Fair in Chicago, a number of the cities now so eager to borrow it had the opportunity of buying it for one thousand dollars—and refused.

"Mother" is the most widely known of the nine circulating exhibitions sent out by The Museum of Modern Art, which include architectural exhibitions with and without models, a survey of modern painting in color reproductions, the portfolio of Rivera's Mexican frescoes, an exhibition of American Mural Art, and a collection of American Folk Art. In the eighteen months since the museum started the first of its exhibitions on tour, they have been shown in fifty-four cities from east coast to west and from Vancouver, B.C., to Dallas, Texas. Their sponsors outside of New York have been museums and art associations, women's clubs, libraries, department stores, colleges, and local chapters of the Junior League. The Middle West leads in number and frequency of exhibitions shown, with Ohio first of all the states and California second.

Extreme precaution is taken to guard the Whistler painting as it passes from city to city and while on display. It is shown only in completely fireproof buildings. It is protected not only by a guard on constant duty and an iron rail but by a concealed mechanism so delicate that if the painting is moved in the slightest degree a loud alarm sounds. For further protection, a detailed photograph of the painting is taken by each museum on the day of its arrival and departure. The genuineness of the photograph is vouched for by the affidavit of museum officials. The final detail of authenticity is assured by photographing with the painting a local newspaper published the day it arrives and the day it leaves the city.

The Museum of Modern Art was the first American organization to borrow a work of art from the Louvre and it is determined to return this valuable painting in as perfect condition as it was received. So Whistler's "Mother" is an honored and a carefully guarded guest in the land that might have been her home.

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Calendar of Exhibitions in New York

Academy of Allied Arts, 349 West 86th Street—Autumn exhibition of paintings to Oct. 28.

Ackermann Galleries, 59 East 57th Street—Prints by old and modern masters.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Woman's Association, 363 West 57th Street—Show of oils and sculpture by members.

An American Place, 509 Madison Avenue—Twenty-five years of John Marin: 1908-1932, to November 27.

Arden Gallery, 460 Park Avenue—Paintings, art for the garden and furniture.

Argent Galleries, 42 West 57th Street—Group show by the members of The National Association of Women Painters and Sculptors.

Artists Gallery, Towers Hotel, Brooklyn—Exhibition of paintings by the Brooklyn Painters and Sculptors, to October 31.

Averell House, 142 East 53rd Street—Sculptures by Wheeler Williams and garden accessories.

John Becker, 520 Madison Avenue—Paintings by American artists; Le Corbusier paintings, watercolors, drawings to November 5.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway, Brooklyn—Important exhibition of Polish art, to November 23.

Brummer Gallery, 55 East 57th Street—Richard Owen collection of French XVIIIth and XIXth century drawings.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Cale Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 154 W. 57th St.—Group exhibition by members.

Ralph M. Chait, 600 Madison Avenue—Chinese art.

Contemporary Arts, 41 West 54th Street—Paintings by Eugene Ludins, to October 28.

Delphic Studios, 9 East 57th Street—Watercolors by Ellertson and photographs of Mexico by Anton Bruehl.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—Paintings and sculptures produced during the summer by the gallery's group of artists, October 24—November 11.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by modern and XIXth century French artists.

Ehrlich Galleries, 34 East 57th Street—Special exhibition of the latest paintings by Roger Fry, Mrs. Ehrlich—A new collection of antique English furniture and accessories.

Eighth St. Gallery, 61 West 8th Street—Exhibition of Gouaches by John Loneragan, October 23—November 15.

Ferargli Galleries, 65 East 57th Street—Dry points by Betty Dyson, Oct. 18-28; landscapes in oil by Gordon Mallet McCouch, October 23-November 3; opening of the New Collectors' Gallery of American Art.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, panelled rooms.

Gallery 144 West 13th Street—Drawings by Ellshemius.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Founders' Exhibition: water colors by John Weniger; water colors and drawings by Mildred Rackley; portrait drawings by Hugo Stevens, to October 28; water colors, drawings and prints by George Wright, during October.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Sculpture by American artists to Oct. 31.

Grant Studios, 114 Remsen Street, Brooklyn—Etchings by American artists.

Marie Harriman Gallery, 61 East 57th Street—Paintings by modern French masters.

Harlow, McDonald Co., 667 Fifth Avenue—"Sky-Fighters of France" by Lieut. Henri Farré until Nov. 1.

Jacob Hirsch, Antiquities and Numismatics, Inc., 50 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 795 Fifth Avenue—Marine watercolors by Marin Marie.

Keppel Galleries, 18 East 57th Street—Prints by old masters and contemporaries.

Knoedler Galleries, 14 East 57th Street—Portraits by Philip de Laszlo; seventy-five masterpieces of graphic art supplementing "A Century of Progress in Print-Making" in Chicago until November 4.

Kraushaar Galleries, 680 Fifth Avenue—French paintings, water colors and drawings, to October 28.

John Levy Galleries, 1 East 57th Street—Exhibition of XVIIIth century portraits. Barbizon school landscapes, French academic masters of the XIXth century.

Julien Levy Gallery, 602 Madison Avenue—Sculpture, drawings and paintings by Stojana.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Decorated pottery by Maud M. Mason and by the Westaway Potters, to October 31.

Macbeth Gallery, 15-19 East 57th Street—Paintings by artists under 35 years of age, to October 27.

Macy Galleries—Autumn 1933 exhibition of modern painting, sculpture and prints.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Modern French paintings.

Metropolitan Galleries, 730 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 62nd St. and Fifth Ave.—Loan exhibition of Islamic miniature painting and book illumination, to January 7; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls.

Milch Galleries, 108 West 57th Street—Recent paintings by American artists during October.

Montross Gallery, 785 Fifth Avenue—Exhibition of paintings by twenty young Americans, to October 28.

Museum of the City of New York, Fifth Avenue at 104th Street—Personalities of the New York stage; a century of summer styles, 1800-1900; Cartoons, Caricatures and Comics, 1766-1933.

Museum of Modern Art, 11 West 53rd Street—Exhibition of works by Renoir, Seurat, Gauguin, Van Gogh, Matisse, Picasso and others, including loans and selections from the Bliss collection, to October 31.

Newark Museum, N. J.—Arms and Armor from the age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court).

New York Historical Society, 4 W. 77th Street—Exhibition of views of old New York in various media by a group of forty artists.

New York Public Library, Central Bldg.—Exhibition of illuminated mss. in The Spencer collection.

New School for Social Research, 66 West 12th Street—Seven men in seven shows, under the auspices of The College Art Association; first showing of the newly completed frescoes of James Michael Newell, to November 3; water colors by José de Creeft.

Newhouse Galleries, 578 Madison Avenue—XVIIIth century decorative paintings during October.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Raymond & Raymond, 40 East 49th Street—Exhibition of prints, showing facsimiles related to the study of art.

Rehn Galleries, 685 Fifth Avenue—Paintings by H. V. Poor.

Reinhardt Galleries, 730 Fifth Avenue—Exhibition of work by Utrillo, Vlaminck, Paslin, Renoir, Redon, Gauguin and other artists.

Rosenbach Co., 15 East 51st Street—Antique furniture and silver, tapestries, etchings, porcelains and art objects.

Schulthels Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Portraits and studies by Penrhyn Stanlaws; "The Aeroplane"—etchings, paintings and watercolors by Wayne Davis.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Ray & Co., Inc., 11 East 52nd Street—Works of art.

E. & A. Silberman Gallery, 33-34 East 57th Street—Paintings by old masters.

Marie Sterner, 9 East 57th Street—American watercolors and Persian frescoes, to October 28.

Uptown Gallery of Contemporary Art, 249 West End Ave.—Opening exhibition.

Valentine Gallery of Modern Art, 69 East 57th Street—Modern French paintings.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and panelled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 22 East 57th Street—Chinese and Indian art.

Weyhe Gallery, 794 Lexington Avenue—Modern New York views as interpreted by the graphic artists of today.

Whitney Museum, 10 West Eighth Street—Selections from the permanent collection until November.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters; French XVIIIth century furniture, sculpture and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art in all phases.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of oils and watercolors by J. Barry Greene.

Zborowski Gallery, 460 Park Avenue—Paintings by modern French artists.

NEW JERSEY ART TO HAVE EXHIBIT

MONTCLAIR.—The Third New Jersey State Annual Exhibition of paintings, sculpture, prints and drawings will be held at the Art Museum from November 12 to December 24, under the auspices of the New Jersey Chapter of the American Artists' Professional League.

The Jury of Selection is headed by Wilford S. Conrow, Chairman, and includes Robert W. Macbeth, Richard Lohy, John F. Carlson, Ivan G. Olinsky, Ruth Starr Rose, George C. Ault, Haynsworth Baldrey and Gordon Grant.

All New Jersey artists are invited to submit their works, which will be received at the Montclair Art Museum to October 25. Varnishing Night, open to exhibitors and the press only, will be on November 11. The formal opening and reception will take place on the following afternoon.

Medals of Award and Honorable Mentions will be given by the New Jersey Chapter of the American Artists' Professional League and Montclair Art Association for the exhibits adjudged the most meritorious in the following divisions: oils, water colors, sculpture, prints and drawings. The A. A. P. L. Jury of Award includes Arthur O. Townsend, Chairman; Brenda Putnam, Kathleen Voute and Rowland C. Ellis. The Montclair Art Association Jury of Award is comprised of Junius Allen, Chairman; Luigi Lucioni, Grant T. Reynard and Georg Lober.

Further data concerning the technical aspects of the exhibition may be obtained from Arthur Hunter, President, Montclair Art Association.

ON EXHIBITION TO NOVEMBER 4

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St. Louis Arranges Far Eastern Art in Three New Rooms

ST. LOUIS.—The new galleries for the display of Japanese art and for the Chinese jades and other hard stones have permitted considerable distribution of the Far-Eastern collections. The rearrangement has been carried further by the removal of the Chinese ceramics, bronzes and other objects from gallery 13 to a series of three new rooms made by the construction of partitions in gallery 29. These new rooms are adjacent to the Jade and Japanese galleries on the west and to the lower floor gallery of Far Eastern arts at the foot of the stairway on the east. To emphasize the connection with the downstairs exhibit the stairway alcove has been reconstructed and redecorated for the installation of Japanese prints. As a part of this work the stairway shaft has been attractively screened.

The three new rooms formed by the division of gallery 29 have teakwood floors, a plaster cornice of Chinese type and neutral-toned fabric wall covering. Handsome new display cases of walnut have been supplied and also lighting fixtures of special design in the largest room. These more attractive surroundings together with the more intimate and appropriate scale of the rooms add greatly to the effectiveness of the objects shown. The first room on the west contains early Chinese bronze ritual vessels, mirrors and other objects. The second and largest room is devoted almost entirely to Chinese pottery and porcelain of all periods, including wares of the Han, T'ang, Sung and later dynasties. The east room of the group contains Korean pottery and metalwork mostly from tombs of the Koryo period, together with Chinese sculpture, ceramics, lacquer and glass. Most of the Chinese ceramics in this room are of the celadon type placed here to show their relationship to the Korean celadon wares. Gallery 13, formerly containing the Chinese collection, has been temporarily utilized for the display of a group of Oriental rugs from the James F. Ballard Collection together with Chinese paintings and other objects.

DAYTON

The Dayton Art Institute presents, during November and December, a review of the life work of Walter Beck. For the exhibit the Institute has secured the loan of a number of Mr. Beck's paintings from the National Gallery in Washington, the Brooklyn Museum and other eastern institutions. Mr. Beck first exhibited a large group of his work in Rome, where it was acclaimed. He then exhibited in Paris and London, and, subsequently, smaller groups have been shown at the Grand Central and Babcock Galleries in New York.

Following Mr. Beck's exhibition the galleries will be devoted in January to a Furniture Show entitled, "Around the World with Furniture." The investigation has shown, in Dayton and her sister cities, a remarkable number of most interesting groups and single pieces of rare furniture not only from America and Europe but the near East and far East as well. Some group installations in various periods will be displayed as well as rare individual pieces. At the same time, in the cases, will be shown contemporary silver, glass and china.



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Included in the French and English furniture and decorations from the collection of Clarisse Coudert of New York and John A. Pearson, of Windsor, England, to be dispersed at the American-Anderson Galleries on October 28.

CHICAGO

The Chester H. Johnson Galleries are showing until the first of November a varied collection of work by Maude Phelps Hutchins, including new drawings in color, line drawings from "Diagrams," silver points and a bronze portrait in profile.

WASHINGTON

A memorial exhibition of paintings, drawings and etchings by the late Gari Melchers will open at the Corcoran Gallery of Art on October 21 and will remain on view until December 3.

CLEVELAND

An exhibition of paintings by Elias M. Grossman opened at the galleries of the Webb C. Ball Company on October 2. Among the portrait studies included in the display are portrayals of Mussolini, Albert Einstein, Mahatma Gandhi and Ambassador H. P. Fletcher.

BOSTON

Silhouettes by Baroness Maydell are on view at the galleries of Doll & Richards through October 28. Her delightful portraits in this medium include likenesses of former President Coolidge, Mrs. Vincent Astor, Princess de Braganza and many others.

BUFFALO

Walt Disney's original drawings for the Mickey Mouse animated pictures and the Silly Symphonies, which were shown at the Kennedy Galleries in the Spring, arrived at the Albright Art Gallery in what might almost be called a "blaze" of publicity. Local newspapers made such sarcastic references to the show as: "... Mickey Mouse Invades Staid Art Gallery." "... Mickey Mouse is ART, It Seems." "... However, thousands trooped to the gallery to see the drawings, much discussion was started, and on October 20 the director, Gordon B. Washburn, delivered two lectures on 'The Art of Mickey Mouse,' both illustrated by a Mickey Mouse film."

The exhibition, it will be remembered, was assembled by the College Art Association in cooperation with the United Artists Corporation, with the permission of Walt Disney.

An exhibition of eighteen photographs is also to be seen during the month of October at the Albright Art Gallery. A group of well-known American photographers has produced interpretations of one subject—Jose Clemente Orozco. Pictures of Orozco's right hand, Orozco's vital, belligerent face, a close-up of Orozco's eyes looking out intensely through thick glasses, Orozco on the scaffolding standing face to face with the vivid, dramatic face of God in his Dartmouth fresco, Orozco before the "Gandhi" panel in the New School for Social Research, and finally, Orozco painting a ceiling, with the rays of light above the artist's head appearing like zig-zag lightning. We would call this enough publicity to still, temporarily, the craving for limelight of the most indefatigable artist.

Alma Reed, who has done much to introduce Orozco to the East, staged this little demonstration. Edward Weston, Arnold Genthe, Sherrill Schell, Doris Ulman, Ansel Easton Adams, Paul Hansen, Tina Modotti and an anonymous Dartmouth student made the photographs.

An exhibition of fifty "modern" prints, organized by the College Art Association and exhibited in New York last season, is the third major show at the same gallery during this month. This is a group of fifty outstanding black and whites of 1932 by the foremost print makers of America.

"Render Unto Caesar," by Louis Lozowick; "The Forge," by Wanda Gag; "Still-Life with Pitcher," by Emil Ganso; "Cocoanut Palm," by Howard Cook; "Grand Lake," by Ronnebeck; "Drifting," by Rockwell Kent; "Excavation Radio City," by Sternberg; "Turreted House," by Fiske Boyd; and others.

N. R. A. TO INCREASE THE STUDY OF ART

In order that the increased leisure which will be possible under the new NRA program may be properly utilized, the Phoenix Art Institute, 350 Madison Avenue, has opened an adult class for professional and business men and women who wish to study art as a recreation. Among those who have already joined this evening group, which has for its studio the airy penthouse roof atop the building, are bankers, lawyers, a newspaper editor, architects, doctors.

The class, which meets three times a week, is so arranged that the member can receive art criticism any of the three evenings or can study individually one or all nights. Lauros M. Phoenix, director of the Institute, and Franklin Booth, known for his pen drawings, conduct the course.

LEAGUE EXPANDS ITS CURRICULUM

A large number of students are registered for old established League courses in Life Drawing, Portrait, Still Life and Landscape, Mural Painting, Etching and Lithography, and Sculpture, while many of the newcomers have enrolled for the courses now included in the League curriculum for the first time in its fifty-eight years. Among these is the Advertising Arts class of James S. Williamson, Illustration classes of Jules Gottlieb and Denys Wortman and the Woodblock Cutting class of Warren Chappell.

In addition to its older well known members, the following ten instructors joined the League staff this year: Alexander Brook, Warren Chappell, Jules Gottlieb, Yasuo Kuniyoshi, George Picken, Raphael Soyer, Harry Sternberg, Professor Eugene Steinhof, James S. Williamson and Denys Wortman.

PHILADELPHIA

The Art Alliance is staging an interesting series of exhibitions to take place between now and Christmas. Portraits by Peggy Bacon and oils by Alexander Brook are now on view, as well as "Sports and Diversions," being the circus, theatre, boxing, wrestling, skating, chess playing, duck shooting, as recorded by printmakers. November will see a show devoted to sculpture by Gaston Lachaise, which will be followed later in the month with portraits by Savely Sorin. Contemporary with the Lachaise exhibition there will be a showing of water colors by E. Earl Bailly.

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